IN THIS ISSUE: **THE MUSIC OF MODERN SPAIN . . . . By David Ewen**

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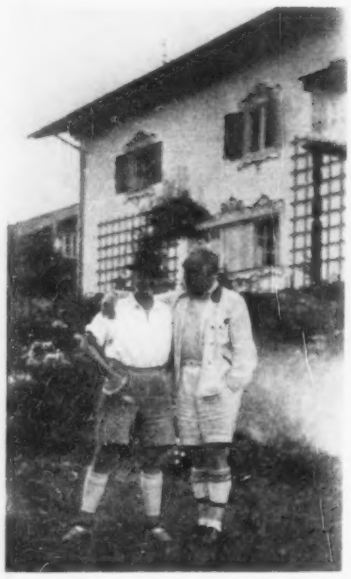
Des Grieux (Manon)—Photo by Carlo Edwards, N. Y.

RICHARD CROOKS,

To Be Featured with Lily Pons in the Metropolitan Opera's remounting of Linda di Chamounix this Season



TWO OPERATIC "YODELERS."
Max Lorenz (right) with none other than Goeta Ljungberg, Metropolitan Opera soprano, in Germany, where she has been learning new rôles.

CARL H. TOLLEFSEN'S SUMMER HOME
at Centre Moriches, N. Y., where the Tollefsens combined work with pleasure—prepared programs for the fall season and engaged in boating, bathing, fishing and tennis. Mr. Tollefsen won the tennis championship of the South Shore (L. I.) Club, this past summer.

FLORENCE LEE HOLTZMAN
returned from Europe on the SS. Paris September 26 and reopened her New York theatre-studio October 2. Among Mme. Holtzman's artist pupils are Alice Mock, of the former Chicago Civic Opera; Lou McIlvain, who recently was soloist with the Syracuse (N. Y.) Symphony Orchestra and was heard in Pittsburgh, Pa., last season, in Il Trovatore.

MARCEL DOUCETTE,
tenor, of Waterbury, Conn., and soloist at St. Anne's Church in that city. He is the winner of a scholarship in voice offered by the Music Teachers and Students Advisory Council, Inc., and is now being prepared for a career under the direction of Frederic Freemantel. Mr. Doucette was one of the artists at the first musical salon on October 1, inaugurated by the Advisory Council. (Photo by Gualtieri.)

THE PASQUIER STRING TRIO,
of Paris, are booked for a tour of eleven European countries during the 1933-34 season, playing ancient, classical and modern music. Next summer they are to go to South America. (Photo by Alban, Paris.)

HAROLD MORRIS,
pianist-composer of the Juilliard School of Music, and two of his students, Lois Nickerson and Thomas Richner, at Jones Beach, N. Y.

IVOR NEWTON,
the fearless. The pianist put on this intrepid act at the Berlin Zoological Gardens.

MR. AND MRS. RICHARD MCCLANAHAN
with two of the students at Mor Glaz Summer Music Centre in Manset, Me.

CLARITA MARTIN,
who has danced in both Europe and America, seen in the doorway of her Spanish home in Winnetka, Ill.

FRANCO DE GREGORIO,
tenor and vocal teacher, has opened his new studios in the Midtown Hotel, New York. Margherita Grova, a pupil for six years, who made her Town Hall début on March 26, has gone to Italy for further appearances.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Vienna's Catholic Convention Hears Masses and Parsifal

Wagner's Religious Opera Done under Comical Circumstances—Jeritza Applauded as Brünnhilde—Rosenthal Plays Chopin Concerto

By ANATOL RAPOPORT

VIENNA.—Vienna was the scene of the German Catholic Convention early in September, when our city celebrated its salvation from the Turkish siege, just 250 years ago. As the name implies, it was a great gathering of all German Catholics except, of course, those from Germany, who are not allowed to visit their next-door neighbors. Often the parents of two families do not speak to each other, and forbid their children to exchange visits.

The gap made by the Germans was filled by the pilgrims from the adjoining lands, predominantly Poles, Bohemians and Hungarians. These, with money to spend, had to be entertained, and since the way of entertainment prescribed to Vienna by nature is chiefly music, there was a slightly premature epidemic of concerts.

There was a very good performance of Beethoven's Missa Solemnis in the austere surroundings of St. Stephen's Cathedral, and several organ concerts in the various churches. Chamber music was also represented by a "divine" composition, namely Beethoven's string quartet, op. 132, played by the Rothschild Quartet.

Otto Klemperer, himself composer of a Mass, conducted Palestrina's crystal clear Iste Confessor, sung by the chorus of the Vienna State Opera, with transparence of voice leading and a feeling for the sublime. Then he and the Vienna Philharmonic did their part in the unfinished ninth symphony of Bruckner, the symphony which Bruckner dedicated to God, hoping to be allowed to finish it. This he could not do, and the symphony remained with one of the most tragic and certainly the most expressive *adagios* of symphonic literature for the closing movement. In its original version, which gains more and more footing here, replacing the somewhat superfluous arrangement, the work may indeed be called the Mass without Words.

DELAYS AND CONTRETEMPS

In the concert of sacred music conducted by Ferdinand Grossman some of the most important Catholic composers were represented, from Palestrina to Bruckner. It was at this concert that the beginning was delayed for an hour by a row of circumstances which border on the comical and are worth while telling. The Opera was to play Mozart's Marriage of Figaro that night. Now, the only Susanna in the possession of this institution is Adele Kern, the charming favorite in comic opera. And, on that night, when the provincial visitors were looking forward to enjoying the delicious traditional Viennese Mozart comedy (a recreation from the pretty heavy menu of eucharistic music that they were being served), this singer was reported indisposed. The usual thing to do in such cases, when it is impossible to find a substitute for the singer, is to find a substitute for the opera. Well, the suitable substitute for the Marriage of Figaro was found, and I will give you three guesses, dear reader, to tell what it was. Wrong; try again. Wrong. Wrong. It was Parsifal.

Parsifal is usually done twice a year in Vienna, both times two nights in succession: on November 1 and 2, and on Easter Sunday and Monday. This time they made an exception and performed the work in September in connection with the Catholic Convention. They had played it two nights in succession, as usual, and now they played it a third night in succession, with hardly any changes in the cast.

The immediate result of this order was that the chorus, which had to appear in two places that night—in the costumes of the Grail Knights and the Flower Maidens in the opera house and in evening dress in the Musikverein building—was one hour late in arriving at the latter place, during which time the audience was entertained by organ improvisations. It took the chorus a long time to go the short distance between the Opera and the Musikverein, because the streets were jammed with people watching a torchlight procession in connection with the festivals. The soloist of the evening, the alto Enid Szantho, also participated in Parsifal. The whole procedure was hurried, since the chorus (the men at any rate) had to be back at the Opera for the third act in time to bury old Titurel and unveil the Grail. Considering all these things, the concert was a rare feat.

The Wiener Sängerknaben, which is also an organization connected with the church, gave a delightful evening with The Nimble Boy (an operetta by Franz von Suppé) and several Austrian folk-songs.

A POLISH RAPPROCHEMENT

One of the most solemn events was the festival evening in connection with the gratitude expressed by Austria to Poland in remembrance of 1683, when the Polish king Sobieski saved Vienna from the Turks. The spoken part was taken care of by the Polish ambassador, Dr. Twardowski, Cardinal Dr. August Hlond, and Prof. Oskar Halecki. The concert was made especially interesting by the brilliant coloratura Eva von Brandowska-Turska, endowed with a fresh, youthful voice, whose classical purity recompenses for the lack of passion. She sang two charming impressionistic songs of Szymanowski and arias by Mozart and Donizetti. Quite a treat was the closing number, the second and third movements of the Chopin E minor concerto played by Moriz Rosenthal. On this evening, when the harmony of Poland and Austria was celebrated,

(*Continued on page* 13)

Sir Thomas Beecham Scores As Opera Leader in Munich

Conducts Wagner Works and Symphony Concert—Von Franckenstein's Chinese Opera Wins Lasting Success

By ALBERT NOELTE

MUNICH.—During the summer festival the Bavarian State Orchestra (Opera Orchestra), numbering about 120 men, usually gives a benefit concert for its own pension fund. This year, however, the proceeds from this notable event were turned over to the fund for providing work for the unemployed. This worthy object and the fact that Sir Thomas Beecham was the guest conductor, proved sufficiently attractive to draw a good-sized audience for the occasion.

Last year Sir Thomas created a veritable sensation as conductor of Mozart and Haydn, and the opening of his recent local activities, the performance of Mozart's symphony No. 38, in D, promised a repetition. Again he used his great suggestive powers of persuasion with the baton, and again he achieved tonal results of the most astonishing quality and variety. Sir Thomas knows his Mozart so thoroughly that he constantly anticipates the rhythmic and melodic outline as well as punctuation and accent with his left hand. This is an admirable technical feat, but for the sensitive listener it also has its drawbacks, since his ear seems to lag constantly behind tonal events which the lightning-like perception of the eye has already registered.

The second number on the program, Richard Strauss' Don Quixote, was again a marvel of tonal beauty and exquisitely outlined detail, although in its totality of outline not quite so coherent as Sir Thomas' unforgettable performance last year of Heldenleben. Sibelius' symphony in E minor, with its rather primitive thematic appeal and astonishingly crude orchestration, concluded the program, at the end of which the eminent conductor was the object of enthusiastic ovations.

Sir Thomas appeared also as guest conductor at the Prinzregenten Theatre and at the Residenz Theatre. At the former, in Tristan and Isolde and Meistersinger; at the latter, in the Marriage of Figaro. On each of these occasions he proved himself the ardent musician gifted with keen sensibility for tonal beauty and color, and for the relative importance of detail and accent. In fact, his concentration upon and interpretation of the purely instrumental matter give the impression that a man with an almost fanatical love for artistic truthfulness sits at the conductor's desk.

There was a peculiar void in the total impression and highly artistic new version of Karl Zeller's operetta Der Vogelhändler, which within less than ten months had its twenty-fifth performance at the dignified National Theatre. This appears like something of a flattering record since the restorations of ancient opera material are generally short-lived.

AN OPERA OF THE ORIENT

Clemens von Franckenstein's lyric opera Li Tai Pe, had its thirtieth performance here recently. The fact that Franckenstein is also the admirable Generalintendant of the Munich Opera has nothing to do with this unusual record, for no opera house in the world can afford to give thirty performances of a work unless the public shows a decided preference for it. The popularity of this piece, which has been produced in nearly all the principal opera houses of Germany, increases from year to year. This is easily explained by the fact of the charming libretto by Rudolph Lothar (the central figure of which is Li Tai Pe, famous Chinese poet during the reign of the Emperor Huan-Tsung in the eighth century), and a score filled with an abundance of uncommonly beautiful music. Although the composer has made no noticeable attempt at stylized exoticism, his music conjures with convincing suggestion the atmosphere of the East. There is hardly a dull measure in the entire score; everything is to the point and each phrase steeped in enchanting orchestral

(*Continued on page* 20)

Yaddo Holds Second Festival

Saratoga Springs, N. Y., Again Rendezvous of Native Musicians—Programs Include Symposium on Status of Our Music—Scores by Seventeen Contemporary Americans Performed

By M. D. HERTER NORTON

SARATOGA SPRINGS, N. Y.—The Second Festival of Contemporary American Music took place at Yaddo on September 30, and October 1. To one who has many times enjoyed the autumnal glory of the Berkshire Festival scene and the brilliant gatherings at the Library of Congress in Washington, Yaddo brings a new and different interest. Here in a beautiful private park, in a great Victorian mansion with its ample decoration—typical of a bygone era, something vital and very much of today is being born.

This year's first program of new American music opened with the third sonata for piano by Ross Lee Finney, which showed a good sense for form, a feeling of continuity well seasoned with contrast both in texture and dynamics. John Duke's well-prepared performance lacked some of the vigor the score seemed to demand. One feels that the composer might explore further the resources of his instrument; he might also cast off certain *clichés*, touches of Hindemith; yet the quality of his work gives promise of development.

The first of Henry Cowell's Six Casual Developments for Clarinet and Piano proved distinctly casual. The rest (are they developments?) peruse musical idioms from Mendelssohn to Tin Pan Alley, where the piccolo would be more at home than the clarinet. What a change in these sweet tunes and barber-shop harmonies from the acrid Schönbergian Cowell of two or three years ago. Is this the beneficent home-spun influence of the N. R. A., or is it some neo-expressionism? This music does not go anywhere: the gayer it would be the duller

(*Continued on page* 8)

Austria Honors Reinhardt

VIENNA.—The Chancellor of Austria, Dr. Dollfuss, has written the following letter to Max Reinhardt, who has been living in France following exile from Germany:

"The celebration of your sixtieth birthday offers me the welcome opportunity to express my most hearty and sincere congratulations. In looking back on these six decades, you may be proud of having found new ways in dramatic art and thus having stimulated an extraordinary progress in this field of art.

"May it be granted to you to exercise your untiring creative power in serving art for many years more.

"As token of recognition of your services to our country, the President bestows upon you the great golden Sign of Honor. I congratulate you most heartily on this well earned distinction." A. R.

Worcester Festival Opens in New Auditorium

(*Special telegram to the Musical Courier*)

WORCESTER, MASS.—The seventy-fourth Worcester Festival opened here on October 2 with great *éclat*, before a distinguished audience which filled the beautiful and impressive new Municipal Memorial Auditorium. The program began with the first performance of a Festival Fanfare and Chorale by Albert Stoessel, for chorus and orchestra, followed by Walter Howe's Dedicate, exploiting resources of the sonorous new organ. The Verdi Requiem was given a dramatic, yet sensitive presentation under Mr. Stoessel's baton, in which the well-rehearsed orchestra, thoroughly trained chorus and brilliant solo quartet participated. The latter included Jeannette Vreeland, soprano, Rose Bampton, contralto, Dan Gridley, tenor, and Richard Bonelli, baritone. At the close of the Requiem, the audience indulged in a long, enthusiastic outburst of applause. A detailed review of the festival concerts will appear in the next issue of the Musical Courier. M. S.

Mexico City Finishing Its Palacio de Bellas Artes

Special Program for Inauguration—Chavez Encourages Young Mexican Composers—Recitals and Dance Events in Prospect

By ABEL PLENN

MEXICO CITY.—Following the somewhat dreary interregnum in the musical realm of Mexico's capital since José Iturbi took this city's public by storm a couple of months ago, interest is now focussed in two directions. One of these leads directly to the enormous Palacio de Bellas Artes, formerly known as the Teatro Nacional, which is finally nearing completion after having languished in a state of almost complete abandonment since it was first begun two or three decades ago. There is a chance that the huge white Palacio may be inaugurated this year with special musical programs, although it is more likely that the opening will take place early next year.

The second point of interest is the Education Ministry's Teatro Hidalgo, which has been going through all kinds of physiognomic transformations in preparation for the series of concerts and theatre performances scheduled to begin October 6 under the patronage of the Education Ministry's Fine Arts Department, headed by Mexico's renowned composer, Carlos Chavez. The first concert will be given by the National Conservatory Chorus under Luis Sandi Meneses' direction, and comprises Victoria's sixteenth century The Passion According to St. Matthew, Debussy's La Demoiselle Elue, and Stravinsky's Les Noces. Five young Mexican composers will make their début in compositions to be played during the Conservatory's Orchestra and Chorus season: Ayala's Legend (for voice and orchestra), Contreras' Sonata for violin and cello, Luis Sandi's

(*Continued on page* 8)

Godowsky Bitten by Dog

(*By special telegram to the Musical Courier*)

CHICAGO.—Leopold Godowsky, eminent pianist, is suffering from wounds on the face inflicted on October 3 by a dog which thrust its head out of a passing automobile on Michigan Avenue. The attack occurred as Godowsky was waiting for traffic to stop. R.

THE MUSIC OF MODERN SPAIN

By DAVID EWEN

AFTER touring Spain from one coastline to another—absorbing its folk music, meeting and talking to its composers, coming into close contact with the better art music it has produced—I have become convinced that the modern Spanish school of composers is one of the most vital and significant in the music of today. Other countries may have greater composers than those of Spain; but no country can point a finger to a music which has so much inherent vitality and vigor, such a remarkable unity of purpose, so much spontaneous freshness as the music of modern Spanish composers.

The best of that music is intensely national. It stems from the Spanish soil; it is impregnated with the lazy warmth of the Spanish sun; it is all color and richness and splendor. And because modern Spanish music is so intensely Spanish, in flesh and in soul, it is essential to glance first at Spain's folk music before discussing its art music.

Spain is divided geographically into various districts. The Basque country fringes the north border of Spain; Castille, old and new, extends through Burgos, Segovia, Avila to Madrid; Andalusia extends through the south of Spain, including Granada, Sevilla, Jerez and Cadiz; Galicia includes Corunna, Lugo and Pontevedra; Catalonia—now emancipated—is, for the most part, Barcelona and Tarragona. This subdivision is not only geographical, but temperamental, too. The character of the people, the quality of their language, their ingrained mannerisms are different, one section from another. Since folk music is essentially the soul of a people, the folk music of Spain varies greatly in the several sections. Although one can readily discern the common elements—the common denominator, so to speak—underlying the folk music of these various districts, it is also not difficult to notice wherein they differ sharply from one another.

Variations in National Folk Music

As one travels southward from the Spanish Basque region to the end of Andalusia, a keen ear can readily discern the flux and change through which the folk music goes. Spanish Basque folk music is not, essentially, Spanish; it is too French in its cold aloofness. In Castille, Spanish folk music already begins to take a definite shape and form. The rhythms are the electric pulse of the Spanish dance; the melodies are warm, luscious, and intoxicating as Malaga wine; it is music which is very colorful and vivid and greatly overwritten.

As one travels further south in the direction of Morocco, the folk music of Spain—while still retaining many of its indigenous characteristics—becomes more and more noticeably Oriental. Galicia and Catalonia have a folk music which is slower and more pensive than that of Old Castille. Spanish rhythms are still abrupt, and the melodies are still rich and warm, but the spirit of these folk songs is heavier and far lass buoyant. Moreover, over this music the first pale shadows of an Oriental idiom begin to hover.

In Andalusia, the folk song has become almost entirely Oriental in both spirit and technic. It consists of elaborately ornamented melodies (such as the Hebrews, Moors and Arabians chant through their noses); it no longer possesses a strict, methodical rhythm, but rather a varying one which changes with each phrase; it has exotic harmonic backgrounds. And as though influenced by the Spanish sun—which in Andalusia burns so hot and golden—the music has become slow, lazy and mellow. It is drawled out like a tedious whine. It is primarily the musical expression of a slow and lazy people.

This folk music, so different in character from one part of Spain to the other, has had a profound influence on native composers. They have absorbed it in their blood. They have sucked their inspiration from it. It has given shape, form and spirit to every musical idea they put down on paper. No art music today is so autochthonous as the music of the modern Spanish composers. Therein, probably, lies its great strength.

Pedrell's Pioneer Work

The first composer to point the way for the Spanish composers of our time was Felipe Pedrell (1841-1922), who is often referred to in Spain as the "father of modern Spanish music." Pedrell's importance in the field of musical research far exceeds his greatness as a composer. What I have heard of Pedrell's music—selections from his opera, Los Pirineos, and a few of his songs—has convinced me that mediocrity would long ago have engulfed him in obscurity, had not his pioneer work been of such historic significance. As a composer he is too stilted, heavy-handed and self-conscious; his music is welded as deliberately and as uninspiredly as a carpenter might piece together blocks of wood.

He was, however, the first composer in Spain to realize the wealth of ideas and spirit that lay in folk music, and to understand how authentic the creations of Spanish composers could become if they availed themselves of it. Through his blundering compositions, which utilized folk material ex-

MANUEL DE FALLA

tensively, through his valuable publications (the Hispanize scholae musica sacra and the Cancionero musical popular español) and through indefatigable journalistic work, he brought the importance of Spanish folk music to the attention of his fellow composers. His researches into the music of Spain's past were significant enough, in that he unearthed hundreds of gems from the mists of obscurity; but their greatest importance must lie in that they succeeded, once and for all, in convincing Spanish composers of the prolific storehouse of inspiration which was awaiting their touch, in the form of their native folk music.

A Trio of Eminent Disciples

The first important composers to be influenced by Pedrell's zealous missionary work were Isaac Albeniz (1860-1909), Tomas Bréton (1850-1923) and Enrique Granados (1867-1916), all of whom acquired a general European reputation. Albeniz stemmed from Andalusia, whose hot-blooded songs and dances are permeated in his best-known works, Iberia and Triana. Here we find the richly ornamented melodies, the sharp contrasting rhythms, the over-rich harmonizations which so characterize Andalusian folk music. And through this music, the breath of the Orient—faint but perceptible—can be felt like a hot gust of wind from an exotic desert. Bréton, a Castilian composer, has immortalized Castilian folk music in his Zambras Gitanas—a remarkable collection of gypsy folk songs sung in the vicinity of Salamanca. In his more pretentious compositions—his La Dolores, for example—Breton is not always the consummate musician. There is often a blind groping and a technical clumsiness which violently condemn his works. But there is also a lusty spirit and an enthusiasm in his musical writing that cannot be disregarded. Enrique Granados, perhaps the best gifted of this trio, was the most popular of his contemporaries in European countries. There is no resisting the magnetism of his Goyescas. It caught the spirit of Spain with remarkable felicitousness; it brought it bodily into his framework without any faltering or groping. The music is a magnificent tonal expression of modern Spain—the first important successful creation of its kind.

Except for solitary exceptions—the Iberia of Albeniz and the Goyescas of Granados—the music of these pioneer Spanish composers has, for the most part, begun to show signs of age. In the face of the magnificent Spanish music created by the younger men, the efforts of Albeniz, Bréton and Granados begin to pale somewhat. However, their historic importance cannot be overestimated. They gave an impetus to the movement for national Spanish music which became so strong because of their efforts, that it soon engulfed every Spanish composer of importance.

The Music of Catalonia

For sheer quantity, in the number of composers it has produced and the number of musical compositions its folk music has inspired, Catalonia stands first among the districts of Spain. The best of the Catalonian composers include Enric Morera (1865), Lus Millet (1867), Jaime Pahissa (1880) and Juan Manèn (1883). Staunchly chauvinistic—as only Catalonians can be—these composers have glorified their native folk music in more ways than one. The felicitous and profoundly musical arrangements of Catalonian folk music by Enric Morera and Lus Millet—which I had an opportunity to study and admire—have brought a new dimension to these picturesque songs and dances of Eastern Spain, and have, once and for all, given a permanent, artistic shape to these remarkable and spirited melodies.

In all of the original compositions of these Catalonians, the folk music of their home asserts itself strongly. Le Nit de St. Joan by Morera, the Neron y Acte of Juan

JOAQUIN TURINA

Manèn, and the Le presó de Lleida by Jaime Pahissa—operas all—(to mention only the more representative works) continually give utterance to the folk melodies of the people. These operas are more folk pageants than music dramas. Their texts are threadbare in their simplicity and almost naïve in the construction of their themes. And the music is as unpretentious as the stage play.

A highly critical listener, to be sure, might find much in the scores to condemn. For one thing, they are not fashioned with a subtle and artistic hand; their construction if often quite ingenuous; the melodies may frequently be puerile in their simplicity. But, notwithstanding their apparent faults, the scores of these operas are eminently successful. And their success lies primarily in the fact that this is the music of a people. It has all the freshness, the ingratiating charm, the seductiveness of simply written music which grows out of the heart and is meant for the heart.

There are other Catalonian composers, besides those I mentioned above, who enjoy great prestige in Spain, including Joaquin Cassado, composer of Hispania, and Enrique Casals (brother of Pablo), whose *sardanas*—the national dance of Catalonia—are overwhelmingly popular among native Catalonians. However, I do not consider either Cassado or Casals of importance because, notwithstanding their popularity, they did not succeed in making of their folk idiom an important musical expression. There is no denying the charm of some of the music they have created, but it is also equally apparent that this music has no importance outside of the boundaries in which it was created. Both Cassado and Casals may be in great vogue throughout Catalonia, but it is men of greater vision and talent—such as Pahissa, Manèn, Morera and Millet—who are Catalonia's important composers.

De Falla and Andalusian Music

If Catalonia has given us quantity, then it is to Andalusia we must turn for real quality—and in Andalusia has been created the great music of modern Spain. Neither Manuel de Falla (1876) nor Joaquin Turina (1882) require very much introduction, having long ago been accepted by the music world not only as Spain's greatest composers, but also as two of the outstanding creators of our time.

De Falla, who was born in Andalusia, received his musical education in Paris, where he came under the influence of Debussy's music. The influence of Paris and Debussy upon de Falla's art was, however, only an ephemeral one; no sooner did he return to his native land than his Spanish blood burned hot again, and his heart swam with Spanish melodies. Spain's national musical instruments—especially the castanet and the guitar—began to intrigue him; the intoxicating rhythms of Spanish dances, and the Oriental colors of Andalusian folk music began to influence his style profoundly. Back again in his native Spain, he rapidly forgot the habits of Debussy and Ravel, with which he had come in contact in Paris. And, secluded in his home in Granada—perched upon a hilltop near the Alhambra, which looks upon the majestic Sierra Nevadas—his Spanish blood reasserted itself and he composed some of the greatest Spanish music of all time.

It is not necessary to review de Falla's music in detail; it is too well known, and often discussed and estimated. A few pertinent comments are, however, essential. His greatest compositions—El Sombrero de Tres Picos, El Amor Brujo, Noches en los jardinos de España, his piano concerto—are not so provincial as the works of his contemporaries. Although Andalusian folk music rears its head in his works, de Falla has by no means become a slave to that one idiom alone. Having lived for a while in Madrid, he knew and appreciated the folk music of the Castilians. Moreover, his travels had given him a greater perspective. In his music, therefore, he attempted to speak of every part of Spain; he attempted to sift the common elements of its various folk idioms and to use them as the basis for his music; he attempted to interpret the Spain of the North and the East and the West, as well as the Spain of the South. His music, therefore, far from being the music of Andalusia alone, is the music of all Spain.

This freedom from provincialism is not the only characteristic which distinguishes de Falla from his contemporaries. There is his form—which is remarkable in its compactness, sureness and inevitability; his orchestral effects, obviously from a hand that is a master with tone-colors and sonorities; his deep and brooding mysticism, which hovers over his music like a sensuous Oriental perfume; and finally, his clear perception which permits him to express his messages forcefully, logically, without faltering or hesitation.

Turina and Other Figures

The outlook of Turina is far different from that of de Falla. Born in Seville, where he spent the greater part of his life, Turina is as firmly rooted in the soil of Andalusia as are the roots of its palm trees. His music is narrowly provincial, Andalusian to the core. But, because Turina is a musician of extraordinary talent, its slavish devotion to one idiom does not doom it. Turina's music is profoundly impressive. His Procésion del Rocio is one of the most brilliant orchestral studies to have come out of modern Spain—written, as it is, with a consummate skill, and impregnated with an infectious spirit. His chamber music, while it is of a varied quality, often stabs at beauty with a poignancy uniquely its own. Turina's touch has delicacy and deftness; he can create moods and tender feelings with a keenly sensitive hand. And though his musical canvas is a small one, its importance or distinction should not be underestimated.

Among the lesser-known composers of modern Andalusia, the best is Angel Barrios (1886), whose compositions for the guitar have been featured by Segovia with much effectiveness. Although Barrios is best known for his guitar compositions, it should not be assumed that he has not penetrated into other musical fields. His comic operas—the best of which is Granada Mia—are delicious musical creations, full of a robust and healthy spirit and an uproarious humor. His songs are often exquisite recreations of the native music of his Granada. Among the lesser composers of modern Spain, Angel Barrios is among the most significant.

In concluding, a few other outstanding composers—in other districts of Spain—should be mentioned. Jesus Guridi (1886) is the composer of the Spanish-Basque region, and his outstanding contribution to modern Spanish music is his praiseworthy transcription of native Basque melodies—an edition which I have studied with pleasure and enthusiasm. In the field of original composition, his best-known work is Amaya, which utilizes Basque music extensively and with profound effectiveness.

Castille has two important composers of which it is excessively proud. Amadeo del Vives (who recently died) was often referred to, by his fellow composers, as "the master." His most famous work is Martuxa—and from the selections which I heard (during a rehearsal of the Seville Orchestra) it seemed to me that del Vives had studied and absorbed the music of Richard Strauss diligently. Martuxa is most emphatically an offspring of Salomé—and if this is del Vives' greatest work, as so many maintain it is, then his importance in modern Spanish music is probably transitory. Conrado del Campo (1879) is outstanding primarily for his choral music. His Divina Comedia must rank among the best choral music of modern Spain, filled as it is with ideas that are alive and original, and written with neatness and subtlety.

Sold-out Houses Greet Boston Series of Chicago Opera Forces

Excellent Casts Please Back Bay Audiences—Lohengrin, Hänsel and Gretel, Rigoletto, Traviata, Cavalleria and Pagliacci Heard

BOSTON.—The Boston engagement of the Chicago Opera Company, which opened at the Boston Opera House on September 25, gives promise of rivalling the success which the company has enjoyed for months at the New York Hippodrome. Of the first five performances, two (including the opening night) have been sold out entirely, two others have been played to audiences that filled almost every seat, and only one—the Wednesday matinee—was poorly patronized.

The low prices which have prevailed in New York have been applied in the Boston market, and apparently the technic is correct. Boston, which has in the past responded poorly to most medium-priced operatic ventures, and which patronized really well only the seven-dollar-top Chicago Opera Company, has come out of its shell, now that prices have reached rock bottom. The persistent faith of those who believe in the eventual success of popular-priced opera, seems about to be justified.

The Chicago company is scheduled to play four weeks in Boston, but by word of the management there is nothing to prevent an extension of the run provided that good patronage continues. The agreement with the musicians' union (the entire orchestra is made up of local men) was apparently satisfactory to both the management and the musicians.

ORCHESTRAL PLAYING DISAPPOINTS

An orchestra of less than thirty men combined with the comparative inexperience of local musicians in grand opera, has somewhat handicapped the performances to date. The best singing in the world—and some of the singing has been very good—can scarcely overcome the obstacle of an uncertain and unsonorous accompaniment. The handicap was especially obvious during the performance of Lohengrin on September 26. One had discounted in advance the inability of a small group of men to attain the characteristic Wagnerian sonority. But this was only the beginning of the troubles of the conductor, Harry Ladek. For a variety of reasons too numerous to detail here, the men struggled with the score as if they had been reading at sight the latest work of Stravinsky. The orchestral playing in Hänsel and Gretel was better, while in the three Italian operas, especially Rigoletto, it was vastly better.

All of this is by no means to detract from the excellent efforts of the Chicago Opera Company's singers, but is an outgrowth of strictly local conditions, which will be presumably remedied as the performances continue. One most important remedy, which ought to be applied, is to increase the size of the orchestra. Even at such low prices, this can be done if sold-out houses continue to prevail.

The strength of the company was perhaps most evident in Lohengrin itself, for the singers—principals and chorus alike—kept their heads with surprising steadiness. The leading singers were Franco Tafuro in the name-part; Charlotte Ryan as Elsa; Dreda Aves as an impassioned Ortrud; Ettore Nava as Telramund; and Sigurd Nilssen as the regal King.

RIGOLETTO OPENS SERIES

The opening night's Rigoletto was led by Giuseppe Bamboschek. Of the singers, the most effective was Claudio Frigerio as Rigoletto, a rôle he played and sang with the utmost subtlety as well as conviction. Louise Bavé was the Gilda, Ralph Errolle the Duke, Marie Powers the excellent Maddalena, and Nino Ruisi the Sparafucile.

Hänsel and Gretel was played on the matinee of the 27th, with Paceli Diamond as Hänsel, Ina de Martino as Gretel, and Frances Walsingham as the witch. Mr. Ladek conducted.

In the evening followed the double bill, Cavalleria and Pagliacci. In the first, Franco Tafuro made a notable Turiddu, Lola Monti-Gorsey was Santuzza, Marie Powers was an impressive Lola, Giuseppe Interrante was Alfio, and Alice Homer was heard as Mamma Lucia. The outstanding characterization of Pagliacci was the Nedda of Santa Biondo, while Ettore Nava contributed a spirited Prologue, and Edward Ransome was the Canio. Alberto Baccolini conducted.

La Traviata, on September 28, was the best-rounded performance to date. Santa Biondo was a plausible Violetta, Lorenzo Cianfrini sang musically and sensitively as the elder Germont, and the other parts were well filled. The small chorus here, as in the other operas, did heroic duty. Again Mr. Baccolini was the conductor. M. S.

Amalgamated Broadcasting System Opens

The Amalgamated Broadcasting System, of which Ed Wynn, actor and radio comedian, is president, opened its radio network on September 25. The broadcast was sent out from WBNX, New York, key station of the chain, and many prominent personalities of the stage, radio and political worlds took part. Mr. Wynn, now in Hollywood, was represented by an impersonator, Taylor Holmes. Speakers included Fiorello H. LaGuardia, and greetings were sent out from WOL, Washington, D. C., by Secretary of the Treasury Woodin, Postmaster General James A. Farley, Will H. Hays of the motion picture industry, E. O. Sykes, chairman of the Federal Radio Commission, and Representative Sol Bloom. Curtis B. Dall, son-in-law of President Roosevelt, is chairman of the board of the new system, which has plans for more than eighty stations east of the Mississippi, to be associated in the network in the near future. Fifteen stations along the Atlantic seaboard are already in operation.

Dr. Fleck Retires from Hunter College Faculty

Dr. Henry T. Fleck, head of the music department at Hunter College, New York City for more than thirty years, has retired from this post. Dr. Fleck has been active in promoting many musical features. He gave the first concert at the Lewisohn Stadium, one of several he presented in the interest of Liberty loans. Victor Herbert was the conductor.

The present Lewisohn Free Chamber Music Concerts, which are broadcast under Dr. Fleck's direction, grew from a Thursday night course which he inaugurated and called Ten Operatic Nights. In 1909 he introduced the custom of touring grade schools and high schools with an orchestra. He is the founder of the Haarlem Philharmonic Society and the Junior Philharmonic Society. Dr. Fleck is familiar to radio audiences for his lectures on music.

Art Award Conferred on Isaac Van Grove

Isaac Van Grove has been awarded the 1933 Manischowitz Foundation award given annually for the finest contribution of the year to the development of Jewish art and Jewish spiritual values. Mr. Van Grove, director of the Jewish pageant, the Romance of a People, received the award, a plaque, at the 258th Field Artillery Armory in the Bronx, New York, where the pageant was staged. Maurice Schwartz, director of the Yiddish Art Theatre, who received the award in 1932, presented the plaque.

Artur Rodzinski Tells of Plans For Cleveland Orchestra Season

Newly Appointed Conductor Will Inaugurate Operatic Performances and Series of National Programs—Four Weeks' Tour Arranged for Ensemble

Dr. Artur Rodzinski, the newly appointed conductor of the Cleveland Orchestra, recently passed through New York from Europe on his way to assume his post in the Ohio city. To a representative of the Musical Courier he was enthusiastic about his plans and the new works he is to present.

"I have returned from a four months' vacation in Italy and Germany," Dr. Rodzinski said happily, "with several ideas which I hope will meet with attention in Cleveland and elsewhere. The first of these is the opera performances I shall conduct on November 30 and December 2 of Wagner's Tristan and Isolde with a cast which numbers Paul Althouse, Elsa Alsen, Rose Bampton, Chase Baromeo and Fred Patton as the principal artists and the minor rôles and the chorus delegated to local singers. The orchestra, of course, is to be the complete Cleveland symphonic body. The production and design for the stage will be by Frederic McConnell with May Feinstat as technical director.

OPERATIC PRESENTATIONS A FEATURE

"Knowing what tremendous love for opera there is in Cleveland and the response created by the appearances of the Metropolitan Opera Association in the past, and this fall by the San Carlo Opera Company, I believe this production will warrant further experiments in the same field. I hope, therefore, before the season is finished to conduct other operatic performances—and if all goes well to make them part of the schedule of the Cleveland Orchestra each year.

"My other idea is to set aside certain regular dates of the opera season as nights when the music of a certain nation will be played. You know Cleveland is made up of people come from many countries. There are many Poles, Hungarians, Czechs, Italians, Germans there, and I believe they would have a fine time listening to an orchestral evening when music by their national composers was being featured exclusively.

"So far," Dr. Rodzinski continued, "we have set aside November 2 for the playing of Polish music. This will be followed on December 21 and 23 by Hungarian concerts at which Joseph Szigeti will be heard as soloist. The other dates are not as yet definitely scheduled."

NEW ENGLISH AND AMERICAN WORKS

"But are you not playing any American or English music this year?"

"Certainly I am. I shall conduct Russell Bennett's symphony, Abraham Lincoln; the choral work, King David, by Honegger and William Walton's Belshazzar's Feast. These have never been heard in Cleveland. There are two other works scheduled which have never been played there—Stravinsky's Sacré du Printemps and Respighi's ballet, Belkis, which he has rearranged in concert form from the ballet music presented at La Scala."

"Shall you conduct the orchestra only in Cleveland this season, Dr. Rodzinski?"

"We go on tour for four weeks. Two of them are to be spent in New England playing in Hartford, Springfield, Mass., at Wellesley and Smith colleges and in other cities. In March we have engagements in Erie, Buffalo, Utica and Albany and later in the same month we go to Columbus, O., and to other places in the Middle West.

DR. ARTUR RODZINSKI

MUSIC FESTIVAL PROJECTED

"I hope also to start a music festival in Cleveland next spring similar to the one Cincinnati has had for so many years?" Dr. Rodzinski glanced questioningly at Carl J. Vosburgh, the vice-president of the orchestral association who accompanied him in New York. Mr. Vosburgh immediately stated that the association wanted Dr. Rodzinski to have and do everything he wanted in Cleveland and that the organization would cooperate enthusiastically in every way.

"Now about your holiday, Dr. Rodzinski. What did you do and whom did you see abroad?"

"I spent three weeks in Italy, where I stayed with Toscanini, enjoyed the Florence music festival and that in Rome. On the way to Salzburg I joined Gabrilowitsch and Hubermann at Montecatini. Although I rested, I was busy with plans night and day. You see I am so happy to be in Cleveland and I am so excited, just like a kid, for there are so many things, so many—" Rodzinski waved his hands and laughed.

H. J.

IN NEXT WEEK'S ISSUE

THE YOUNGER GENERATION VIEWS THE OPERA

By Bertha Perlstein

HEARD IN MANY RÔLES

CARMELA PONSELLE

sang Carmen in Hartford, Conn., on September 22 before an audience said to number 5,000 persons, and was booked for a return engagement. Following this, she sang Amneris at the Arena in New Haven, Conn. She will be heard there in Carmen at a later date. Miss Ponselle is to open Florence Foster Jenkins' musicales at the Hotel Plaza, New York, this season.

Bruno Walter to Conduct Novelties

Bruno Walter received the press on September 27 at the Savoy-Plaza, New York, to give out news of his plans for his season with the New York Philharmonic. The list of new works which he will present includes two by Americans, Randall Thompson's second symphony in E minor and David Stanley Smith's 1929—Satire. Scheduled for performance on the season's early programs are the first symphony of Mahler and Bruckner's eighth symphony. Janacek's rhapsody, Taras Bulba, is also to be heard. Other compositions which Mr. Walter plans to conduct include Richard Strauss's first symphonic poem, Macbeth, scenes from Hugo Wolf's rarely heard opera Corregidor (with Grete Stueckgold and Gustav Schuetzendorf as soloists), two compositions by Arnold Bax, Summer Music and Overture to a Picaresque Comedy; four orchestral pieces by Franz Schreker; Ravel's piano concerto, with Harold Bauer as soloist; and Dukas' La Péri.

After his New York appearances have been completed, Mr. Walter will go to St. Moritz in Switzerland before fulfilling engagements to conduct in Italy, Switzerland, Holland, Paris Vienna, Brussels and London. He will tour with the Vienna Philharmonic on an extensive European itinerary.

Columbia Network to Carry New York Philharmonic Concerts

The New York Philharmonic Orchestra will be heard in weekly Sunday afternoon concerts throughout the thirty weeks of the 1933-1934 season when it returns to a coast-to-coast WABC-Columbia network for the fourth consecutive year, beginning October 8. The concerts, covering the period from October 8 to April 29, all originate in Carnegie Hall, New York.

Along with the regular Sunday afternoon broadcasts, the Columbia network will carry the six children's and young people's concerts arranged by the Young People's concerts committee of the Philharmonic Society. Under the direction of Ernest Schelling, these programs will be heard on Saturday mornings.

Board of Trustees Named for Mannes School

The members of the board of trustees announced for the David Mannes Music School, associated with David and Clara Mannes, directors, in the eighteenth year of that institution, are Paul D. Cravath, Walter Damrosch, William H. Davis, Murray W. Dodge, James B. Mabon, Leopold Mannes, S. Stanwood Menken, Mrs. Gilbert Montague, and Walter W. Price. The school has received its first charter from the University of the State of New York, which marks a formal acknowledgment of its place as a non-profit making, educational institution.

Italian Liner Brings Rosa Ponselle and the Kahns

The SS. Conte di Savoia of the Italian Line arrived in New York on September 28 with 1,732 passengers. Among them were Rosa Ponselle, Mr. and Mrs. Otto H. Kahn, and Mr. and Mrs. Roger Wolfe Kahn.

Stokowski to Write Music for Film

Leopold Stokowski has signed a contract to go to Hollywood to write the music for Break of Hearts, which RKO will produce with John Barrymore and Katharine Hepburn.

Mexico City to Give Musical Programs of Ambitious Scope

(*Continued from page* 5)

Nine Haikais (for voice and orchestra), sonatas for violin and cello by Pablo Moncayo, and Blas Galindo's suite for the same instruments. The work of these five young composers represents the first crystallizations of efforts at stimulating musical creative labor in the younger musicians, which have been furthered during the past few years by the more mature Mexican composers, Chavez, Revueltas, Pomar and others.

A more detailed review of the work of these young composers will be included in my next article. The compositions are to be played by the Conservatory Orchestra at a special audition being given for your correspondent's benefit tomorrow. Three new compositions by Revueltas: Janitzio, Music of a Fair, and 8x Radio, as well as Chavez' Soli, a quartet for wind instruments (which was played by the League of Composers early this year) are also included in this season's program of the Conservatory Orchestra. I should not omit mention of the Three Poems for voice and orchestra by Ponce, Mexico's venerable composer (now head of the National Conservatory) which come under the season's second program scheduled for October 13.

Native Indian Music

One of the most interesting points in this season's program is the Education Ministry's Music Section concert set for October 29, at which authentic Yaqui, Seri, Mayan and Tarascan Indian music, compiled by the Section (principally under the guidance of the composer Francisco Dominguez who, incidentally, is understood to possess one of the most complete collections of Mexican native music in the country) will be heard, as well as "constructed" music based on the utilization of other native melodies.

Varied Attractions

The Symphony Orchestra's season is scheduled to open November 17. Besides works by Schubert, Bach, Wagner, Beethoven, Prokofieff, Strauss, Moussorgsky, Handel, Honegger and Stravinsky, its program includes new compositions by Mexican composers: Symphony by Huizar and Antigone by Chavez, as well as repetitions of Chavez' "H. P." and Revueltas' Cuaunahuac.

The Daniel concert tour organization, which brought Iturbi and Zimbalist, among others, to Mexico, has a good varied program planned for this season which is scheduled to open soon with the appearance of the Aguilar Quartet. They will be followed by Claudio Arrau, Sauer, Josef Hofmann, Arthur Rubinstein, and others.

Beethoven Series Fails

Maestro Julian Carrillo (of "13th note" fame) is apparently resting after the recent cataclysmic series of Beethoven concerts and symphonies given under his direction with the aid of such accomplished piano soloists as his daughter, Dolores Carrillo, Antonio Gomezanda, Vilma Erenyi, Esperanza Cruz and Inez Maria Segura. The Carrillo series was, unfortunately, held in the very shadow of a similar course (which Iturbi organized and directed) and was of course doomed to failure in spite of the many talents which it succeeded in grouping together—including the collaboration, for the ninth symphony quartet, of the Mexican opera singers Consuelo Escobar de Castro, Josefina Aguilar, Alberto Saenz Diaz and Manuel Romero Malpica. Incidentally, the opera season here this year was, as usual, brief, poor, and most tragically unattended.

THE PALACIO DE BELLAS ARTS
(formerly the National Theatre) in Mexico City

Young Mexican Pianist

Among the solo concerts, the two given by the Mexican pianist, Jeannette de Geelen are worth mentioning if only for the agile mediocrity of the bulk of local solo performances which Miss Geelen's playing typifies, in spite of the fact that the young lady who returned to her native Mexico for a brief stay after a prolonged absence in Europe, has studied with Sauer, Godowsky and Steurmann. Her first program, including Franck, Brahms, Schumann, Dohnányi, Debussy and Liszt, was far too much for her, and the unfeeling grandiloquent treatment, disappointing to say the least. Her second program, more carefully chosen, was better, especially her partial surrender to the four Chopin compositions.

On with the Dance

It is worth noting that a growing dance movement is gradually making its appearance here. The American dancers Keith Coppage and Xenia Zarina, who have lived in Mexico for some time, are carrying out interesting experiments in native contemporary as well as earlier rhythms, in addition to elaborations based on studies of modern and Oriental dances. The Education Ministry's School of Dance, which was founded about two years ago, is apparently about to emerge from a mysterious period of silence and experimentation with a season this year that is to include the ballets Troka by Revueltas, Four Suns by Chavez, and The Virgin and the Beasts by Francisco Dominguez based on an Otomi legend, as well as experimental numbers in Mexican choreography carried out under the direction of Gloria Campobello, with the collaboration of Francisco Dominguez, Carlos Orozco Romero and the painter Carlos Mérida, who is director of the school. The program will also include a series of ritual dances, among them the Dance of the Concheros of the State of Mexico, the Dance of the Malinches of the Isthmus of Tehuantepec, and The Little Deer which stems from the Yaqui region of northwestern Mexico. Nellie Campobello, assistant director of the school, has also been instrumental in the preparation of the program, which will probably start the latter part of October.

American Music at Yaddo Festival

(*Continued from page* 5)

it gets, and even when Mr. Cowell finds a lovely pious tune one is left regretting that he did not use it as his subject and make a really enjoyable piece. One wonders how often this music may expect the serious and skillful performance it received from Messrs. Gorodner and Cumpson.

The only thoughts prompted in this listener by Richard Donovan's four songs for voice and string quartet are three questions: (1) Why was this work included on the program? (2) Why was it written for voice and string quartet? (3) Why, in the name of music, was it written at all?

The business of music was resumed with Herman Chaloff's suite for flute, oboe and bassoon. This was slight music, its melodic material too scrappy to be characteristic of woodwind quality, and it moved in a mosaic of repetition which lacked any evolutionary development. Yet there were genuinely musical moments in it.

The first of Evelyn Berckman's two songs for soprano, flute, oboe, clarinet and string quartet fell upon the now slightly weary ear as charming vocal music, belonging to the words it bore. What matter if it moved along conventional lines? One might with more point reproach the composer for making so little use of her instrumental opportunities.

Works by Piston, Antheil and Luening

Saturday evening's concert brought forth the first significant work of the festival, Walter Piston's string quartet, mature music where technical mastery is taken for granted. The first movement is pithy, with pleasing melodic contrast. The *adagio* is mixed in form, rhapsodic; this writer wished that the *fugato*, skilfully introduced just where the movement might grow too diffuse, had been sustained a little longer, had not crystallized so soon into its rhythmic *unisoni*. (One recalls Palestrina's mastery of this sort of climax-building.) The last movement, almost too short in proportion to the *adagio*, failed of the impression it should have made because it was so poorly performed: the necessary vivacity was lacking, the contrast between energy and whimsicality which one felt in the score. Even so, this was first-rate music. To the satisfaction of the audience it was repeated at the end of the program.

George Antheil's music, no matter how chaotic, always seems to be doing what the composer wants it to do. This writer, for one, is now ready to dismiss it as music because it always does the same things, whether it purports to be an airplane sonata or a *dame* 100 *têtes*, and because this sameness has not changed in ten years. One despairs of the musical gifts of the man ever bearing fruit.

The sonata for cello alone by Otto Luening causes one to reflect how few compositions for solo string instruments can stand the light of solitude. Even a better performance would hardly have helped to make it interesting.

A conservative New York daily claims that the inclusion of Charles Martin Loeffler's rhapsody No. 1 for oboe, viola and piano, set a standard by which to judge the recent production of our composers. We agree; not, however, as it goes on to say, "because our recent productions are near enough this type of thing to be good," but because the comparison shows that we have already made progress towards a stronger, more vital, more interesting, more original expression.

The third concert proved the most interesting. It opened with Quincy Porter's suite for viola alone, which was a good work. The last two movements were particularly enjoyable and characteristic for the instrument. With modest mien, the composer himself performed the work extremely well.

Harris Sextet Impresses

The sextet of Roy Harris (concerto for two violins, two violas and two cellos) proved to be the most important work of the Festival. The first movement opens with an energetic figure that recurs in various forms, developing halfway through the movement into a lovely melody for the two cellos. There is something startling about this first movement; one is promptly aware of an unusual use of dynamic effects. The second movement is a chorale on a simple tune. Above its resonant polytonal harmonies the violins weave melodic embroidery of great loveliness. This is moving music and at the same time it is soothing in its sonorous strength. The performance might have gained by a little more reserve and subtlety of tone; but one is forced to sympathize with the performers for playing warmly where the individual parts are so full and singing. The third movement opens with a vigorous fugue motive that undergoes a series of ingenious transformations.

There were some ragged edges in this performance, especially in the intonation; but the six players carried it through with conviction. The warm response of the audience called for a repetition of the work.

This last program also uncovered some songs that should become known in our concert halls and, more important still, in our homes. Among these special mention should be made of Theodore Chanler's charming setting of These, My Ophelia (Archibald MacLeish) and Charles Ives' Where the Eagle Cannot See, which has all the purity and elevation of Ives at his best. How fortunate our composers are in the interpretations of Ada MacLeish, with her poise and charm, her fine diction, the clarity and intelligence of her singing.

The piano sonata by Isadore Freed is a highly pianistic piece, of good sonorities, savoring of César Franck. The two songs by Dante Fiorillo, while they showed a decided musical gift, were of a romantic order (witness those overworked descending sequences). Carl Ruggles' Angels for string sextet is a mood-piece which shows more poetic use of the later Schönbergian texture than Schönberg himself has achieved. The piece comes to a close with a rather conventional cadence which does not seem to fit with the protracted dissonances through which the music has been moving.

Sessions Leads Symposium

The festival closed on October 1 with a morning conference on the relation between composer and interpretative artists and an afternoon concert. The conference, with Roger Sessions as chairman and first speaker, was devoted to the problem of developing a public response to the efforts of the American composer. Mr. Sessions and others made a plea for the composer to end his comparative isolation and establish a closer relationship with the general musical life of the community. Others who contributed were Ashley Pettis, Roy Harris, Isadore Freed, Elie Siegmeister and Marion Bauer.

Many of us have been wondering whither American music was bound, what American composers were going to do, if they were ever going to do anything. This festival shows us what is happening. It shows us many young and not in any way important talents; it shows us several serious and well-equipped musicians; it shows us already one or two really outstanding men. This is not a little thing. To us who are the music lovers of America there is here more than a glimmer of hope. To our players, our critics, and, last but not least, our music publishers, Yaddo, even at this early stage, is a challenge.

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MARY McCORMIC

SOPRANO

Photo by Maurice Seymour, Chicago.

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Opera Series at Hippodrome Continues to Attract Public

Chicago Opera Company Presents New Artists to Manhattan in Repertoire of Familiar Lyric Dramas

The Chicago Opera Company continued its series at the Hippodrome, New York, during the week of September 25, presenting several newcomers to its artistic ranks. The works heard, in order, during this week were as follows: Lohengrin, Lucia, Cavalleria Rusticana and Pagliacci, Il Trovatore, Samson and Delilah, Barber of Seville, Tosca and Aida.

Lohengrin Sung

The performance of Lohengrin, which regaled a good-sized audience on Monday night, enlisted in the cast Charlotte Ryan (Elsa), Dreda Aves (Ortrud), Franco Tafuro (Lohengrin), Ettore Nava (Telramund), Sigurd Nilssen (King Henry) and Carl Schlegel (King's Herald). Harry Ladek (Karl Riedel) conducted. The production had the merit which characterizes this company's offerings, and there was much applause and numerous curtain calls. Miss Ryan sang with pure tone and Miss Aves gave generously of her rich, colorful voice. Mr. Nilssen's King Henry was a stately, sonorous-voiced figure. The two Italian members of the cast, Mr. Tafuro and Mr. Nava, sang in this language, while the others used German.

Lucia di Lammermoor

Dorothy Chapman presented a girlish and fresh-voiced heroine in the performance of Lucia given on Tuesday evening, under the baton of Alberto Baccolini. Hers was a winning and vocally appealing conception of the rôle, and she had an especial ovation after the Mad Scene. Ralph Errolle showed his wonted poise as Edgar, and sang with clear and mellifluent voice, scoring particularly in the Sextet and final act aria. Others in the cast were Alice Haeseler as Alice, Giuseppe Interrante as Lord Henry, Nino Ruisi as Raymond, and Luigi Dalle Molle as Normand. The chorus again distinguished itself.

Double Bill Delights

The inseparable tonal pair, Cavalleria Rusticana and Pagliacci, were matched again on Wednesday night. As usual, the union proved a happy one from the point of box-office appeal, for, in spite of a thermometer which soared to summer heights, there was a large audience whose enthusiasm was unwilted by heat or humidity.

The Mascagni opera had Elvira Branca in the rôle of Santuzza and Dorothy Bacon as Lola; Giorgio Arnoldi, a newcomer whose début with the organization took place Sunday in Traviata, was the Turiddu; Luigi Dalle Molle was Alfio; Alice Haeseler, Mama Lucia. A well knit, dramatic performance was given by this cast, and one of musical merit.

Leoncavallo's score was presented by Edith Alexander (Nedda), Giuseppe Radaelli (Canio), Claudio Frigerio (Tonio), G. Interrante (Silvio) and Ludovico Oliviero (Beppe). Miss Alexander was a vivid, seductive Nedda, vocally and pictorially appealing. Mr. Frigerio won much applause for his singing of the Prologue. Both operas were conducted by Giuseppe Bamboschek.

Il Trovatore Presented

On Thursday evening Verdi's Il Trovatore was substituted for Carmen, the second presentation of this operatic melodrama by the Chicago Opera Company since the opening of its fall season. Lola Monti-Gorsey, visually attractive as Leonora, gave a dramatic performance. Bruna Castagna, new contralto from Italy, intensified the rôle of Azucena, the gypsy mother, making it one of power. Her singing and acting forced the audience to enthusiastic applause. Claudio Frigerio was in excellent voice as the Count di Luna and gave a highly convincing portrayal of the part. His singing of the aria Il balen was greeted with salvos of applause.

Bernardo De Muro, Italian tenor, was reintroduced to New York after an absence of eight years. Singing Manrico, in which he made his New York début in the same opera in the spring of 1925 at the Manhattan Opera House, he again proved an intelligent and effective interpreter. De Muro has a vigorous voice, with potently sustained top tones and a particularly fine quality in his *mezza-voce* singing. Impeccable phrasing is another point of his artistic equipment. He gave a stirring delivery of the aria Di quella pira, after which he was warmly recalled and induced to repeat it. Guido Guidi (Ferrando) nobly acquitted himself at the opening of the opera by recounting the gruesome tale of the burning of the witch in full-bodied and sustained tones, with appropriate expression. Alice Haeseler was Inez; Ludovico Oliviero, Ruiz. The chorus made a notable contribution to the success of the evening. The orchestra was conducted by Giuseppe Bamboschek.

Samson and Delilah

Harriet Maconel (formerly known as Harriet McConnell) at Friday's performance effected her American transition from the concert platform to the lyric stage. She returned to this country not long ago from Europe, where she had been spending several seasons in operatic training and practical experience.

Miss Maconel on the present occasion appeared as Delilah, in Saint-Saëns' opera, and scored a distinct success, with a voice of rich, lovely quality, particularly appealing in the middle and upper registers. She sang with musical understanding and refined feeling. Her acting, however, lacked something of mobility and passion. In the famous second act aria, "mon cœur," etc., Miss Maconel gained many rounds of insistent applause, and at the conclusion of the act, received curtain calls and baskets of flowers.

The rest of the cast, with the exception of Nino Ruisi, the excellent basso, did not reach a striking level. He was companioned by Messrs. Dalle Molle, (Abimelech) Oliviero, Eugenio Ruffo, Bozza, and Challis (High Priest).

Eugene Plotnikoff, the conductor, lent valuable artistic aid to a score which moves all too slowly and has the essential character of an oratorio, except in the last act. The chorus, scenery, and stage management gave satisfaction.

Barber of Seville

Rossini's melodious Barber of Seville had a matinee performance on Saturday before an appreciative audience. The cast held Ralph Errolle Count Almaviva), Claudio Frigerio (Figaro), Dorothy Chapman (Rosina), Guido Guidi (Basilio), Panfilo Testamala (Doctor Bartolo), Alice Haeseler (Berta), Eugenio Rugo (Fiorello) and Luigi De Cesare (Ambrosio). Mr. Errolle sustained his rôle with success, both vocally and dramatically. Mr. Frigerio was an excellent Figaro and was warmly welcomed and applauded throughout the opera, especially after his brilliant delivery of the Largo al factotum aria. Miss Chapman was a fine Rosina; her ease in singing and her acting skill earned the enthusiastic approval of the listeners. The comedy element was delightfully represented by Messrs. Guidi and Testamala. Alberto Baccolini conducted.

Tosca Presented

Saturday night brought a performance of Tosca, instead of the previously scheduled L'Amore dei Tre Re, with a new heroine. Vanda Guerrini, who sang the title rôle here for the first time, had a substantial success both for her pleasing use of a rich-toned voice and her effective presentation of the murder scene. Franco Tafuro was, vocally, a satisfying co-artist as Cavaradossi. Pasquale Amato again gave gripping dramatic force to his presentation of the sinister Baron Scarpia. Others in the cast included Nino Ruisi as Angelotti; Panfilo Testamala as an amusing Sacristan; Ludovico Oliviero as Spoletta; Eugenio Ruffo as Sciarrone; Alice Haeseler as the voice of the Shepherd, and Luigi De Cesare as a Jailer. Mr. Bamboschek conducted a tonally smooth and stirring performance. The chorus contributed creditably to the first act scene in the church.

Aida Draws Throng

Aida was heard by a packed house with many standees on Sunday evening. Charlotte Ryan replaced Caterina Jarboro in the title rôle, and Giovanni Radaelli sang Rhadames instead of Bernardo De Muro, giving a vocally excellent delineation of the part. Bruna Castagna, as Amneris, was outstanding from every point of interpretation, acting and singing. The others of the cast—Ettore Nava, Nino Ruisi and Luigi Dalle Molle—acquitted themselves creditably. Eugene Plotnikoff was the conductor.

Four Wagnerian Sunday Matinees Scheduled at Hippodrome

Announcement is made that, beginning Sunday afternoon, October 15, the Chicago Opera Company will present a special series of four Wagnerian matinees at the Hippodrome, N. Y. The schedule is as follows: October 15, Lohengrin; October 22, Tannhäuser; October 29, Die Walküre; November 12, Tristan and Isolde.

For these special performances there will be all-German casts and there will also be an augmented orchestra, chorus and ballet, under the direction of Harry Ladek. There will be no increase in the regular Hippodrome prices, and the matinees will begin at 2 o'clock.

Bernard Gabriel to Play at The Barbizon

Bernard Gabriel will be heard in a recital of descriptive music for the piano at The Barbizon, New York, on October 15. His program includes music by Couperin (from Les Folies Françaises), Liadoff, Daquin, Rameau, Ilbert, Debussy, Albeniz, Bach, Busoni, Beethoven, Schumann, Chopin and Tschaikowsky, as well as one of his own compositions, Dance of the Atoms.

Mr. Gabriel was born in Denver, Col., in 1911. He came to New York at the age of nine and studied with Edwine Behre and later with Louis Finton. He then was awarded a scholarship with Olga Samaroff at the Juilliard School. Mr. Gabriel has been working and experimenting alone for the past four years. Last season he gave three New York recitals, two at The Barbizon and one at Aeolian Hall, and was also heard in an illustrated lecture course on the entire history of Western Music. The pianist has appeared frequently over the radio, recently over WOR. Every Sunday he is heard as soloist at Steinway Hall for the First Humanist Society of New York. Among his compositions, besides the one listed on the coming program, are Mysteries, Music Box, and arrangements of Neapolitan folk-songs.

Evaristo Signorini, Lyric Tenor of the Opera and Motion Pictures

Evaristo Signorini, lyric tenor, made his official American operatic début on September 15 with the Fides Opera Company, at

EVARISTO SIGNORINI

Mecca Auditorium, New York, as Pinkerton in Madam Butterfly.

The young artist, who is continuing his studies at the Zenatello studios, comes justly by his musical talents, as he is the son of the tenor Signorini, who for many years was a familiar on the Italian lyric stage. At first the son studied with his father, later working with Falchi, in Rome. It was in that city he made his Italian operatic début.

Following this event, Mr. Signorini was chosen to appear in Madam Butterfly and La Traviata at the *stagione d'obligo*, at the Massimo Bellini Theatre in Catania (Sicily). Signorini, Jr., next appeared in singing rôles of the cinema under contract to the Paramount Company in Paris. With Ufa in Germany he made Der Grosse Tenor, which starred Emil Jannings and was featured for four months at the Cosmopolitan Theatre in New York.

It was Paramount that brought him to America, but on his arrival he found that a law had been passed prohibiting the making of foreign pictures in this country. So Mr. Signorini turned his attention to opera and concert and even more strenuously to the continuing of his studies.

At present, negotiations are being effected to have the tenor sing in Mexico, Canada, at Caracas and some of the larger operatic houses in the United States. Mr. Signorini's repertoire includes practically all the lyric rôles.

Olin Downes to Lecture in Brooklyn

An afternoon course on the Enjoyment of Music, conducted by Olin Downes, has been announced by the Brooklyn Institute of Arts and Sciences, in addition to the evening courses, which will be given as heretofore.

The evening courses will begin on October 13, Lucrezia Bori being the featured artist on the subject of The Opera, Its Origin and Influence upon Song. On October 17 the Hall Johnson Choir will illustrate Melody, the Core of Music. An imposing list of artists will appear on both series.

Orloff Opens Fall Tour in Norway

Nikolai Orloff, following a visit with Rachmaninoff in Switzerland, opened his autumn tour in Norway with a recital on September 12. October finds the Russian pianist in Finland and the Baltic States. During November and December he is to appear with orchestra in Paris, with the Royal Philharmonic Orchestra under Sir Thomas Beecham in London, where he will also give five Chopin recitals, and in recital in other English cities. After his American tour in January and February Mr. Orloff will return to Europe to fulfill engagements in Holland, France, Italy and Spain.

Charlotte Lund's Auditions for Opera

Charlotte Lund will hold auditions for the Charlotte Lund Opera Company at Town Hall on October 12, from twelve to two o'clock. The first performance will be in the same hall on December 1.

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Jooss Dancers' American Début Announced by F. C. Coppicus

European Ballet Organization of Twenty-five Performers, Headed by Kurt Jooss, to Make First Appearances Here This Autumn —Novel Modern Technic Embodied in Their Programs

A novelty in the dance field for the coming season is the American début of the Jooss Dancers, announced for New York in late October. This group of twenty-five, headed by its leader, Kurt Jooss, will be presented by Columbia Concerts Corporation under the personal direction of F. C. Coppicus, executive vice-president.

The Jooss Dancers have given their performances during the past spring and summer in France, Holland, Belgium, England and Switzerland. The troupe will sail from Havre on the French liner De Grasse and arrive in New York toward the end of October.

Their program consists of four ballets: The Green Table, Impressions of a Big City, A Ball in Old Vienna and one other ballet to be announced later.

In Mr. Coppicus' opinion, the Jooss Dancers represent a new idea in dance form. "They offer that ideal combination—perfect knowledge of the art and technic of the classical ballet, fused in an intensely dramatic manner with the most modern form of the dance movement.

Themes Drawn from Modern Life

"Ballets known to our public," continued Mr. Coppicus, "have been based heretofore on mythological and classical themes; also themes drawn from fancy or from folk-lore. The Jooss Dancers in their presentations of The Green Table and Impressions of a Big City draw their themes from contemporary modern life, with a stage technic based on a mastery of the most recent practices in lighting effects.

"It is the genius of Mr. Jooss that, using these modern media, he presents his ballets with a simplicity which carries the message straight to the hearts of the multitude. While the ballet of the past motivated its story almost exclusively by use of the traditional dance movements and the story was often interrupted for the display of technical feats, the Jooss Ballets carry forward the story to its conclusion without a single gesture devoid of meaning. This is its amazing feature.

"The art of dancing, which one instantly realizes has been thoroughly studied by all members of this young group (not one of the members is much over thirty), is their medium for the portrayal of the potent themes which Mr. Jooss has conceived; each powerful gesture of the dance carries with it such exquisite grace as to remind the audience of the double ability of these artists, who are truly dancing actors and actresses. They prove by their work that an ensemble can at the same time be a concourse of individualities."

A BALL IN OLD VIENNA,
one of the ballets to be presented in New York by the Jooss Dancers. (Lipnitzki photo)

Won International Prize

From the semi-obscurity of their workstage, the Folkwang Dance School, the Jooss Dancers emerged to prominence at the International Congress of the Dance, held in Paris during the summer of 1932. They were awarded the first prize of 25,000 francs for their presentation of The Green Table, the joint work of Kurt Jooss and the composer Fritz Cohen, who is musical director of the ballets and will also appear in New York in this capacity. The Green Table is a satire upon those futile conferences in which the barters of secret diplomacy take place.

Impressions of a Big City portrays modern life to music from Alexandre Tansman's Transatlantic Sonatine. A Ball in Old Vienna is set to the music of Joseph Lanner, a rival of Johann Strauss.

Though in his early thirties, Mr. Jooss is internationally known. A pupil of Rudolph van Laban, he followed at first the dictates of this dance school, but gradually evolved his own theories. Today, he is director, choreographer and dancer of his own company.

Mr. Jooss has been known to lovers of Purcell's music since 1926. It was then that in collaboration with Prof. Edward Dent, he produced Dido and Aeneas. Two years later he gave a stage production of Purcell's Fairy Queen. His first original creation was The Marriage Procession set to the music of old masters. This was followed by The Masks, danced to the accompaniment of percussion music composed by himself. D.

Cadman Active in Concert and as Composer

Charles Wakefield Cadman, American composer and pianist, has had an active early fall schedule of concerts which included some of his own works. His own transcription for two pianos of his Dark Dancers of the Mardi Gras, given at the Hollywood Bowl in August, had its première recently in San Diego, Cal., when the composer and Charles Shatto performed it. The transcription is still in manuscript, but may be heard on the program of a piano duo in New York when the composer has it ready this fall.

Cadman's violin sonata in G was played in San Diego by William Benner, for many years a member of the first violin section of the San Francisco Symphony Orchestra.

The composer leaves California for Chicago the latter part of October, to rehearse with a quartet of Chicago opera singers preparatory to a six weeks' tour under the management of Harry Culbertson. The bookings will be mainly Western, but it is likely Cadman may visit the East next spring. His radio-concert opera, the Willow Tree, and his White Enchantment will comprise a double bill. Cadman officiates at the piano.

Edward Johnson Back from Europe

Edward Johnson, tenor of the Metropolitan Opera, returned recently on the SS. Bremen from a European trip to resume operatic and concert activities in the United States and Canada. The first Canadian recital of the tenor's fall tour will be given in Toronto on October 10. Mr. Johnson is to fulfill concert engagements until December, when he returns for his annual winter season in New York City with the Metropolitan Opera Company, of which he has been a leading member for many seasons. Mr. Johnson will also sing with the company in Philadelphia and Brooklyn during the 1933-34 season.

Free Scholarship Auditions Announced

Marguerite Potter, contralto and teacher of voice, wil hold free scholarship auditions during October, on Mondays and Wednesdays, at her studio in Steinway Hall, New York. These scholarships are given under the auspices of the New York Madrigal Society, of which Miss Potter is founder.

Charlotte Lund School of Opera and Ballet Opens

The Charlotte Lund School of Opera and Ballet will open on October 10 at Steinway Hall, New York, under the direction of Charlotte Lund. Alberto Bimboni, director of opera, for the last five years operatic coach at the Curtis Institute of Music and at present assistant professor of music at the University of Pennsylvania and conductor of the Orpheus Club of Philadelphia, heads the department of operatic coaching and will conduct the various performances.

Instruction in acting, the art of make-up, and the directing of operatic shorts and musical sketches, will be under the direction of Edith de Lys and Carl Sibbert. Edith de Lys, prima donna, was associated with the Royal Opera, Covent Garden; Vienna Staatsoper, Paris Opéra, Royal Opera of Monte Carlo, the Monnaie, Brussels, and other leading lyric theatres in Rome, Milan and Florence. Carl Sibbert, opera singer, was for many years identified with opera houses of Europe, and has also appeared with the Aborn Opera Company. He for many years was director of the Oliver Morosco School of the Theatre in Los Angeles.

The ballet will be under the direction of Lucile Marsh, dancer, teacher and lecturer, now editor of the American Dancer, and Winonah Bimboni, dancer, pupil of Albertieri, Yakovleff and Fokine. As the ballet has always played an important part in the Lund operas, there will be regular opportunities for appearances by the ballet students.

Charlotte Lund is known for her presentation of grand operas for children, which she is continuing this season at Town Hall, New York. Besides these operas, there will be road companies and special preparation and opportunity to appear in operatic shorts.

Concerts Planned for Newark, N. J.

Newark, N. J.—The fourth annual music series sponsored by the Y. M. & Y. W. H. A. of Newark, N. J., will be inaugurated on November 15 with a concert by the Russian Symphonic Choir. The remaining four concerts in this series are as follows: December 20, Ruggiero Ricci, violinist; January 24, Josef Hofmann, pianist; February 14, Dusolina Giannini, soprano; March 14, Victor Chenkin, singing actor.

As in the past two years, the Pop series will be presented and comprises ten concerts. The artists and groups appearing are; Josef Lhevinne, pianist, October 26; Arion Trio, November 9; Adele Bliss, soprano, and Mordecai Bauman, baritone, November 28; Aguilar Lute Quartet, December 14; Nina Thielade, *danseuse*, January 4; Ruby Mercer, soprano, and Max Panteleieff, baritone, January 18; Musical Art Quartet, February 8; Jacqueline Salomons, violinist, February 28; Hortense Monath, pianist, March 22; the Russian Singers, April 12.

Both series will be held at Fuld Hall in the Y. M. & Y. W. H. A. Buildings. M. S.-W.

Canadian Centers Adopt Community Concerts Plan

Community Concert Service, which provides concert courses to cities in all parts of the United States, is spreading throughout Canada. Following extensive observation of the work being done in the United States, the Community Concert Service of Canada was formed, headed by Katherine Whetham of Toronto, and affiliated with the parent organization. The first concrete result of this step was the Kitchener-Waterloo Community Concert Association which inaugurated its initial series in the season of 1929-30. Since then many other associations have sprung up, among them those of Charlottetown, Prince Edward Island; Fredericton, Moncton, and St. John, N. B.; Halifax, N. S.; and Hamilton, Kingston, London, Stratford, St. Catharines, and St. Thomas, Ont.; Calgary, Alberta.

Ivor Newton Fulfills Many European Engagements

London.—Ivor Newton's engagements during the London season included recitals with Conchita Supervia (two), Friedrich Schorr, Laelia Finneberg, Herbert Janssen, Sarah Fischer, Viola Mitchell, René Le Roy, Maria Marova, Evelyn Scotney, Lionel Tertis and Ria Ginster, and three concerts with the London Lieder Club at the Dorchester. The pianist and accompanist also appeared with Supervia in her Paris recital at the Théâtre Champs-Elysée, and at the Redhill Music Club in recital with Maurice Eisenberg. English chamber music engagements included appearances with the Quartet Society (in the César Franck quintet), with the Griller String Quartet at Wimborne House, and the Kutcher String Quartet at Chirk Castle. Mr. Newton also assisted Vladimir Rosing in a recital for the BBC and at the Guild of Singers and Players Concert. N.

SS. De Grasse Brings Musicians

Among those landing in New York from the French Line's SS. De Grasse on September 27, were Nicolas Nabokoff, young Russian composer, and Mrs. Nabokoff, Mme. Maurice Jacquet, harpist, Edgar Varese, composer, and Mrs. Varese.

ANNOUNCEMENT

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ANNOUNCEMENT

San Carlo Opera Continues to Receive Chicago Approbation

Eight Performances in Week Greeted by Packed Houses—Illinois Celebrates Music Day

CHICAGO.—The San Carlo Opera's visit here marks a new epoch in Chicago's operatic annals. Though the company has been heard here in the past, yet the excellent performances now presented at the Auditorium Theatre are at prices so low as to permit Fortune Gallo to be called a benefactor to music students and to opera-lovers. The public, always looking for bargains, rushes night after night to the box office and on more than one occasion hundreds have been turned away, even though extra seats have been installed in the boxes.

AIDA, SEPTEMBER 24

One of the best performances of Aida that has been produced at the Auditorium was heard on September 24. Worth singling out are Bianca Saroya's beautiful singing of the title rôle; the robust Radames of Aroldo Lindi; the excellent Amonasro of Chief Caupolican; and Alice Homer's fine vocal interpretation of the music given to the priestess.

Carlo Peroni, a modest conductor of distinction, has made a hit with the public. He directed this performance to the complete enjoyment of the listeners. This unassuming master of the baton conducts eight times a week and seems as well versed in the French and German operas as he is in the Italian repertoire. With thirty-five men in the orchestra pit, Peroni brings out all the beauties contained in a score. The tone he produced from his orchestra on this evening was sufficiently voluminous even for an opera of the scope of Aida.

ROMEO AND JULIET, SEPTEMBER 25

It would be unfair after praising the performance of Aida to commend the presentation of Romeo and Juliet, given the succeeding night, for the performance, as a whole, left much to be desired. Thalia Sabanieeva was the Juliet and she had for her vis-avis Dimitri Onofrei, who did not come up to his customary high standard. Sabanieeva has a nice voice, she is a routined singer and we are told she sang better as Juliet after the first act. The first chapter of the immortal story of Romeo and Juliet was so disappointing, however, that we made our departure. It is regrettable that none of the singers can be praised, but they all sang as though the Gounod music was not to their liking.

CARMEN, SEPTEMBER 26

Carmen was repeated with the same cast which opened the season so favorably, with the lone exception of Chief Caupolican, who sang the rôle of Escamillo and who scored a stupendous success in the part. It was many minutes before Peroni was allowed to proceed after the Brazilian Indian had sung the Toreador song. Chief Caupolican is one of the big trump cards that Fortune Gallo is dealing to the *habitués* of the Auditorium. The astute manager has in reserve many other singers not yet mentioned in his personnel who have been signed for guest performances. Several of them have considerable box office value.

LA BOHEME, SEPTEMBER 27

Having sung the praise of the personnel of the San Carlo Opera company from its managing director to the chorus, let us congratulate Luigi Raybaut, the stage manager, for the uniformly good *mise-en-scène* that he has shown us since the opening of the season at the Auditorium. In La Boheme he surpassed any of his previous efforts, especially in the second act, where he created a real Parisian atmosphere. Raybaut follows tradition, but here and there uses original ideas which add to the efficiency of a performance.

As to the work of the singers on this evening, it was homogeneously good—at times brilliant. One of the principal features of Gallo's agglomeration of singers is that none overshadows the other and this makes for excellent ensemble. That unity and teamwork so noticeable in other performances were even more apparent in La Boheme. Bianca Saroya was a convincing Mimi, and the same tribute was true of Dimitri Onofrei as Rodolfo. Ethel Fox was a vivacious Musetta and won rounds of plaudits after the Waltz Song. Excellently conceived was Mario Valle's character of Marcello. Leon Rothier was the Colline, which he sang without the traditional beard of the first act. Does not Colline inform his friends in the opera that he will make the acquaintance of a barber in order to have his whiskers removed?

The chorus sang as though they were tired, and even Carlo Peroni could not rouse them from their lethargy.

Butterfly was repeated with the same cast heard previously, on September 28.

LOHENGRIN, SEPTEMBER 29

We defer until next week our report of the performance of Lohengrin, which introduced several newcomers to the personnel of the company. Alma Peterson, who is looked upon as a native Chicagoan and remembered from the days of the Chicago Opera, sang the title rôle. Howard Preston, of the defunct Chicago Civic Opera, was the Herald.

Other repetitions were Faust on the afternoon of September 30, Aida in the evening, and Il Trovatore on October 1.

MARY MCCORMIC ENGAGED BY GALLO

Fortune Gallo has engaged Mary McCormic for a few guest performances here and on the road. This young singer, who has made the front page of many dailies and who is writing her memoirs for Liberty, has been sought by many managers recently. We understand that Miss McCormic will make her first appearance with the San Carlo company as Marguerite in Faust. This will be a special event, and the Auditorium will undoubtedly be jammed to the doors.

KINSOLVING MUSICALES

Rachel Busey Kinsolving's series of morning musicales at the Blackstone Hotel will begin November 16 with a joint recital by Efrem Zimbalist and Mario Chamlee. Sophie Braslau and Mischa Levitzki follow with a joint program on November 23. The third concert, December 7, presents Guy Maier and Lee Pattison, duo-pianists, and Stewart Baird, baritone-discur. Ninon Vallon, soprano, and the Aguilar Lute quartet are scheduled for December 28 and the series closes January 11 with a song recital by Maria Jeritza.

BERTHA OTT ANNOUNCEMENTS

Fritz Kreisler is to be heard at Orchestra Hall on November 12, in Bertha Ott's concert series. Miss Ott will present Vera de Villiers, South African contralto, in a program at the Studebaker Theatre on November 19. Sergei Rachmaninoff gives his recital at Orchestra Hall on December 3. Owing to Edward Collins' appearance as soloist with the Woman's Symphony Orchestra at its opening concert, his recital under the direction of Miss Ott will take place on December 10 instead of November 5, at the Studebaker Theatre. Miss Ott will also manage the recitals of Josef Hofmann, Myra Hess, Christian Bergeson Flagg, Nina Mariani, Eleanor Block and Winifred Christie of double keyboard piano fame.

MUSIC HAS PLACE IN ILLINOIS ACHIEVEMENT WEEK

September 25 was set aside as "music day" of Illinois Achievement Week at A Century of Progress. A program honoring men and women who have created and advanced the ideals of music in the state of Illinois was presented at the Illinois Host House, followed by a reception. Margaret Lester, chairman of the music committee, brought musicians from Aurora, Bloomington, Rockford, Elgin, Maywood, Winnetka and Chicago for the program.

Those participating were the St. Cecilia Club of Aurora (William Lester, director); the Singing Violins (Naomi Ryburn, Betty Davis, Ruth Crowe Johnson and Rose Andersen); a trio made up of Virginia Husted, William E. Kritch and Edmund Munger; the Mendelssohn Club of Rockford; the Century of Progress Orchestra; Karin Lundberg, Dorothea Vogel, pianists; Eileene Cooper, Mrs. James W. Welsh, and Norma Hopkins Bosworth, sopranos; LeRoy Hamp, tenor, and Aldo Del Messier, violinist. Sonia Sharnova, contralto, closed the program with numbers by Grant-Schaeffer, Eleanor Everest Freer and John Alden Carpenter.

Guests of honor at the reception included Dr. Frederick Stock, Eric DeLamarter, John Alden Carpenter, Dr. William Middleschulte, Clarence Eddy, Albert Cotsworth, Isaac Van Grove, Edgar Nelson, Frank Laird Waller, Dr. J. Lewis Browne, George Lee Tenney, Claire Dux, Mrs. Frederick Upham, Mrs. Chandler Starr, Mrs. Archibald Freer and Ebba Sundstrom. A program including a group of historical song miniatures by Floy Little Bartlett, was given by Ruth Braun, soprano, with the composer at the piano, and a group of four numbers from the pen of Edward Collins, were given artistic utterance by him at the piano. His Valse Elegante, Valse Limpide, Valse Capricieuse, and Passacaglia were the numbers heard. Each met with the instant approval of the musical audience.

WINIFRED CHRISTIE LEAVES FOR EUROPEAN TOUR

Winifred Christie, who has gained prominence with her recitals on the Moór double keyboard piano, left Chicago last week for a recital tour in Europe which will keep her abroad until the end of December. Miss Christie will be heard in a Chicago recital under the direction of Bertha Ott in the latter part of January.

SIGMA ALPHA IOTA ACTIVITIES AT THE FAIR

Sigma Alpha Iota fraternity is sponsoring a series of three organ recitals by members to be given in the Hall of Religion, at a Century of Progress, during the month of October. Isabel Ebert will present the first program on October 9.

Sigma Alpha Iota will share in the music activities of the festival week of the National Federation of Music Clubs at a Century of Progress. On October 18 a program will be offered by members in the Illinois Host House.

RENÉ DEVRIES.

Maurice La Farge's Musical Career

Maurice La Farge has reopened his New York studios, where French vocal art in all its branches is a specialty. His father, Emmanuel La Farge, was first tenor of the Paris Opéra and created Samson in Samson et Dalila, as well as Siegfried and Tristan, in French.

In 1897 Maurice La Farge won the first prize in piano at the Niedermeyer School of Music in Paris, also the first award for singing and sight reading at the National Conservatory of Music of France (branch of the City of Rennes) in 1905.

In 1906 he was official accompanist for the opera and *opéra-comique* class at the National Conservatory of Music in Paris. He has been associated with many operatic organizations in France and America for twelve years, at the same time giving concerts, teaching piano, voice and coaching. In 1910 when he was associated with the Jean de Reszke School in Paris, he was engaged to tour England, Ireland, Canada and the United States with Dame Nellie Melba. At her suggestion he came to New York in 1911. Mr. La Farge teaches voice production on the principles of the Spanish and Italian *maestros* Gayarre and Massini, and is an authority on French lyric diction. His marching song, Annapolis, the Midshipman's March, written in collaboration with Zo Elliott, composer of the Long, Long Trail, was published recently.

Course in Folk Songs at New School for Social Research

The Folk Festival Council of New York is inaugurating a new course in Folk Songs of Many Peoples, to be given on Saturday evenings, beginning October 7, at the New School for Social Research. Each session will be conducted by a leader and selected group of singers in costume from the various ethnic groups affiliated with the council. Native instruments will provide the accompaniment.

The airs and words of the songs are to be given to the students, while exhibits of folk crafts provide an additional interest. The first program deals with the Folk Songs of Czechoslovakia and will be directed by Robert Mokrejs. Subsequent programs include Norwegian, Estonian, Jewish, Negro, German, American and Russian Folk Songs.

New York to Hear Julia Peters on October 18

Julia Peters, lyric soprano, will give her first New York recital this season at Town Hall on October 18, in a program of Mozart, Liszt, Franz, Strauss and Rachmaninoff. Miss Peters will be remembered by New York audiences for her concert which opened the 1932-33 season at Carnegie Hall, and later for her novel appearance there in a recital of songs with visual accompaniment.

Edward Collins Joins American Conservatory Faculty

CHICAGO.—The engagement of Edward Collins, pianist and composer, by the American Conservatory of Music, was announced recently. Mr. Collins brought a large class of advanced students to the conservatory, where he began his teaching activities on September 18.

As a teacher, Mr. Collins has produced many young pianists. His students have

EDWARD COLLINS

carried off first prizes in numerous contests and competitions and many are in demand in musical circles. Mr. Collins is a composer of symphonic compositions which have been played by orchestras here and abroad. Several of his works have won prizes in open competition, including Mardi Gras, which received first award at the North Shore Festival in Evanston, Ill., and was performed at the regular concerts of the Chicago Symphony Orchestra. Mr. Collins has also appeared as conductor with various symphonic organizations. He will give a recital in Chicago this fall, featuring his own compositions.

C.

Nurses' Chorus Sings at Graduation Exercises

PHILADELPHIA.—The graduation exercises of the Training School for Nurses of the Northeastern Hospital took place on September 12 at the Allegheny Avenue Baptist Church. The graduating class were presented for diplomas by Lillian E. Wilsey, directress of nurses, and the certificates were bestowed by Paul E. Sutro, president of the hospital. The Training School Chorus (Laura DeWald Kuhnle, director) took part in the exercises, singing In the Luxembourg Gardens (Manning-Deis), River River (Page), and Lullaby (Brahms). They were assisted by Viola Lyons, organist, and Elizabeth Rylah, pianist. A reception at the Nurses' Home followed the service.

D. S.

W. Warren Gridley Awarded Scholarship

W. Warren Gridley, son of Dan Gridley, tenor, has been awarded a scholarship by the Students Art League of New York. This is one of five scholarships given annually by the League of the Five Boroughs of Manhattan. Young Mr. Gridley represents the Borough of Queens. Meanwhile the artist's father is concluding a series of twelve grand opera broadcasts under the direction of Wilfred Pelletier over Station WJZ.

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Electric Recording Is Added to Facilities of the Haven Studios

New Equipment Gives Opportunity for Valuable Analysis in Rehearing Broadcast Musical Programs

The stroller on West Fifty-fourth Street who turns east off Seventh Avenue soon finds his eye caught by a sign which juts out from a narrow doorway in one of the brick structures of the block: The Haven Rehearsal Studios. Going in through the door and up two flights, he will find himself in a charming and colorful room, with a large skylight, its walls covered with hangings and bright pictures, and easy chairs and sofas invitingly placed in the numerous corners and alcoves. Through open, sound-proof doors there are glimpses of large rehearsal rooms.

On the morning when a writer from the Musical Courier had secured an appointment, Edward C. Haven, free for the moment to conduct an interested visitor through the studios, told something of their history.

In answer to a comment on the attractive decoration, he said, "Yes, the draperies, the cloth walls and ceilings look all right, but the real purpose is tone, with a capital T. Experts say these rooms have practically perfect tone. There are no vibrations to mar a musical performance.

"This happy result was partly accidental. When I first moved into these quarters, ten years ago, it was necessary to arrange the decoration as soon as possible, as there was a waiting list of clients.

"As you can see, this building once did service as a stable, and these rooms were the lofts. The floor space was big, and that was what I needed. In fact," he remarked with a smile, "my studios are still called by certain of the irreverent, 'Ed Haven's renovated stable.' It was just brick walls and rafters when I moved in, so I called in my faithful friends and we stretched burlap over everything, another paneled over it. The acoustical effect of this surprised and delighted me, as much as it bothered certain of our opera singers, who had probably been yodeling their morning vocals in a tiled bathroom. However, we have all become used to Radio tone now, and think nothing about draped rooms.

Radio and Recording Facilities

"Just what is meant by the term 'rehearsal studio?'" Mr. Haven was asked.

"Exactly what the words imply. My real intention in starting a studio for rehearsal, about twenty years ago, was to provide a comfortable place for stage people to prepare their dramas and vaudeville acts. Having been on the stage myself, I knew only too well the places we had to rehearse in—frequently the best we could get was the back room of a saloon, but being a musician, my musical friends started drifting in, and after a while there was no time for dramatics. The finest memories the studio holds for me center around Mrs. Fiske and many other famous players. I can see Mrs. Fiske now, sitting quietly in a far corner, going over Ibsen's Ghosts, and lovely Violet Hemingway lying on a chaise longue, reading her lines. And May Robson climbing the stairs and murmuring that she didn't mind the steps. But I'm getting sentimental. It's a great satisfaction to know that many of the orchestra boys who started their rehearsals here are now the top notchers, and still come here to prepare their work.

"However, to come back to the present—

A CORNER OF THE HAVEN STUDIOS

you see, we have excellent facilities for radio rehearsing. Come in here." He led the way into the control room containing various equipment for broadcasting. Through the glass window in one end could be seen the studio where the microphone stands ready for the performer.

"This control panel," explained Mr. Haven, "holds the apparatus for adjustment and control of reproduction. The broadcast is heard in here and can also be sent out to the front rooms, where listeners may gather to criticise the performance and gauge its effectiveness before it is actually sent out on the air. Of course, you understand, this is not a broadcasting station. Our function is purely as a rehearsal laboratory, or broadcasting workout, as it is called.

Diagnosing Ether Wave Faults

"Our clientele," he continued, "includes some of the most prominent personalities and features on the air. Naturally, the service we offer is just as effective in the case of sketches, speeches and dramas being groomed for radio transmission as it is for singing artists, instrumentalists and orchestras—which about takes in the radio field.

"While the performer is at the microphone we make a quick study on that particular case, and make the necessary suggestions for good transmission. The position before the microphone, breathing, tone volume—all that radio performance involves, must be taken into account and studied individually if the aspirant is to stand any chance at an audition. At the broadcasting station, if those in charge detect roughness and crudities which show lack of the essential training, the audition is almost certain to be a waste of time. Here the radio performer receives criticism of the most exacting type. Needless to say we have many artists who are thoroughly acquainted with the mike, and simply rehearse their programs here.

"With the object of enabling performers to criticise their own work and rectify their faults, as well as note their progress," Mr. Haven went on, "we have added a system of electrical recording. A test record made by this process offers the performer an opportunity to assume the rôle of listener. The records are made from a new formula, a flexible composition giving back a perfectly natural tone with a minimum of surface noise, and will last indefinitely. They can be played on any type of phonograph, and—last but not least—are inexpensive to make.

How Records Are Made

"How are the records made?"

"We use all the broadcasting equipment required for radio work, plus a cutting head for making the electric records, and a play back, so they can be heard at once. The performer stands before the microphone, just as if he were making a broadcast. We in the control room make first a small test, to gauge the tone volume, and then make the record. It is not only individuals," he added, "who find these records helpful. String quartets, musical ensembles of any sort, dialogues—all may be faithfully reproduced, and the performers may then correct any faults of balance, unity or timing."

CONTROL ROOM

in the Haven Studios, showing sound equipment, which is used in both recording and broadcasting workouts.

"Such records must be invaluable to teachers in developing their pupils, especially vocal teachers."

"They have been found useful in that respect. Of course, it adds interest to a student's work when he is offered a chance to make a record. Students enjoy the novelty and the microphone instruction and the resultant record is often prized highly. And teachers have found that for a pupil to hear himself and thus get an exact conception of his own musical virtues and failings is a wholesome experience, and makes clear to him much that the teacher has perhaps been trying to explain in vain.

"Aside from recording, we are especially interested in having the vocal teachers bring their students to the studio occasionally for a broadcasting workout. In this case the teacher sits in the control room and checks up on the performance, and later perhaps invites families and friends to enjoy a radio recital. All of which is, as you see, exceedingly interesting work." M. L. S.

National Federation to Discuss NRA

In connection with the semi-annual meeting of the board of directors of the National Federation of Music Clubs in St. Louis, Mo., October 22 to 26, a national conference will be held on October 23 whose main theme is the influence of the National Recovery Act upon musical conditions. Telegrams have been sent to President Roosevelt by Ossip Gabrilowitsch, Ruth Haller Ottaway, and Mrs. John Alexander Jardine, president of the federation, in an effort to turn the attention of the public to the danger of retrogression in things cultural.

During the meeting of the federation board, council of district and state presidents and national conference at St. Louis, a music settlement school demonstration will be staged by the Community Music Schools Foundation of St. Louis, with Mrs. F. C. Papendick as chairman. A church music forum is to be conducted by Grace Widney Mabee of Los Angeles, national chairman of music in religious education, with the choir directors and members, and clergy of St. Louis and other cities in attendance.

Werrenrath Gives Extra Broadcasts

In response to the requests received from radio listeners for Reinald Werrenrath to sing compositions not included in the programs for his six broadcasts from WNAC, Boston, the Shepard Stores arranged for two additional programs by the baritone, September 25 and 28.

Requests for a wide range of numbers in the Werrenrath repertoire came in daily following the announcement of his WNAC series. Programs for the two additional broadcasts included those songs not used previously, for which the most requests had been received.

Music Feature of Vienna Catholic Convention

(*Continued from page 5*)

no better choice could have been made than the performance of this masterpiece of the Polish composer, and beautifully done by the Austrian virtuoso.

Jeritza has ovation

Maria Jeritza was acclaimed as Brünnhilde in Walküre. There were thrills in her powerful high B naturals of Ho-yo-to-ho, and the figure of the Valkyr was youthful and passionate, and not at all prima donna-like. There was a trace of *naïveté*, reminiscent of this singer's incomparable interpretation of the Girl of the Golden West, the favorite Puccini opera in Vienna (perhaps because of her portrayal). At any rate, the demi-goddess was as human as the bar girl. The Vienna Opera's perfect pair of stage lovers, Völker and Lehmann, were the blond twins. Alfred Jerger's majestic conception of Hunding was impressive. That basso is always sympathetic, no matter what villain he plays. Friedrich Schorr seemed a very old, very wise, and very unhappy Wotan. As for the conducting and the general quality of the ensemble, it was a Clemens Krauss performance in every way.

Maier to Teach and Give Concerts in Detroit

Detroit, Mich.—The Detroit Institute of Musical Art has engaged Guy Maier and his assistant, Stanley Fletcher, to teach there one day each week. Under the auspices of the institute, students of Mr. Maier will give three recitals at the Women's City Club Auditorium. The first will be by Dalies Frantz, who has studied eight years with Mr. Maier, and who was awarded the Naumburg and Schubert Memorial prizes. Appearing at the second recital will be Morton Sultan and Eada Rubenstein, and at the third, Mr. Fletcher.

Mr. Maier's Detroit activities will also include two of his Musical Journeys, to be given at the Cass Theatre on October 7 and 14, as part of Robert Henderson's Dramatic Festival. On October 22, in conjunction with Lee Pattison, Mr. Maier is to play a two-piano recital. F. N.

Brodsky and Triggs Observe Anniversary

With the broadcast of October 1, Vera Brodsky and Harold Triggs completed one year of appearing together on WOR. During this year Miss Brodsky and Mr. Triggs have appeared with the National Orchestral Association at Carnegie Hall, New York, and with the New York Philharmonic Orchestra at the Stadium, as well as in recital. They have been heard over both networks on special programs and as guest artists on the Fleischmann Hour.

Walter, Amato and the Morgans Here

The SS. Paris of the French Line, docking in New York on September 26, had among its passengers Bruno Walter, who will conduct the opening part of the New York Philharmonic season; Pasquale Amato and the Morgan Trio.

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NEW YORK OCTOBER 7, 1933 No. 2791

As many Italians, as many opera-lovers.

—o—

Many of us would like to see also a Repeal of jazz.

—o—

Great modernistic music? Mostly disproved rumors.

—o—

Wagner was one of the few composers who succeeded in practising what he preached.

—o—

October ale in England is no more welcome than the October resumption of orchestral concerts throughout our own land.

—o—

Many modernistic tonal creators who considered themselves new musical suns, were simply lighted matches which rational appraisement has blown out.

—o—

Emerson says that when the half-gods go, the gods arrive. That does not apply to music, where the gods are always with us and the half-gods never stay long.

—o—

America's century of progress has been intensely mechanical, and incidentally musical. Maybe that is as it should be in a pioneer country heterogeneously peopled.

—o—

If the sales tax ever eventuates in America, one hopes that it will not apply to those of our musicians who these days have to sell their souls for a mess of porridge.

—o—

It is interesting to recall from time to time, that Jenny Lind's first New York recital was given before 7,000 persons who paid $26,000 to hear the Swedish cantatrice. The year was 1850.

—o—

Prelude to the Deluge

From some as yet undetected reservoir, at the beginning of October, the desk of the musical scribe is inundated with a swirling storm of concert and opera announcements, accompanied by a veritable hail of vari-colored tickets, invariably in pairs, each set bound together firmly by a metal clip. Lest these details appear unimportant to the uninitiate, it may be said that many wise men have struggled for decades to invent an adequate system for pigeon-holing and cataloguing them. Nor are these frivolous oblongs of cardboard—pink, green, blue and gray—merely so many decorative adjuncts of the newspaper office. They are the clews upon which the tireless sleuths of musical excellence set forth on their devious and not always happy travels. From October to May, the lives of the unhappy reviewing ilk are literally no longer their own. They are remorselessly handed over as hostages to the imperious demands of concert and opera.

The concert halls are slowly being lighted up. Some of the earliest events of the new season have already taken place. The symphony orchestras, too, are tuning up. The New York Philharmonic Orchestra launched its season on October 5, with Bruno Walter at the helm for the first part of the winter—the eminent *maestro* receiving an affectionate welcome from the Manhattan public, which rightfully resents his recent banning from Germany. The orchestral season in Chicago opened the same day, those in Philadelphia and Boston a day later.

Elsewhere throughout the country, orchestras are making ready for seasons that are somewhat shorter than these and in some cases are being maintained only at the cost of considerable sacrifice by the patrons. Nevertheless, no instance has been reported of a major ensemble discontinuing activities, and in the case of Kansas City, Mo., a new orchestra of eighty-five players will make its bow this season under the baton of Karl Krueger. There will be as much orchestral music heard in the chief American music centres this winter as in any previous year, despite the fact that some series have been slightly shortened. Road tours of a few leading orchestras have been curtailed or omitted altogether (the New York Philharmonic Orchestra will visit only Hartford, Conn., this winter), but this has been somewhat compensated by the fact that other organizations, such as the Boston Symphony Orchestra, will increase their touring schedule. The projected visits to the United States of Arnold Schönberg and Felix Weingartner will probably provide opportunities for guest appearances that should be of major interest to the public.

As for the recitalists, their numbers seem definitely due for increase, if the early concert announcements of the season are an indication. The tendency of recitals to decrease in numbers during the last four seasons, when compared with the flood in the immediate post-war years, and that of the performers to choose smaller, inexpensive halls, may be checked in 1933-34. Some of the wiser managers of the larger halls have made arrangements by which the seating capacity may be reduced for more intimate recitals—with a corresponding reduction in rental. This season the costs of New York concert-giving, though never light, have been reduced to the most attractive levels since the war.

With the newly-roused interest in things musical, the gradual loosening of the purse-strings of the nation, and the favorable financial budgets now generally established for these events, it seems that this is the logical time for recitalists everywhere to make that long-desired New York appearance.

—o—

Adrift on the Tonal Sea

This is an age of individuality—one in which tradition is lightly valued. The sanction of precedent is almost a dead letter; originality a god. Those who find themselves perplexed by the multiplicity of musical styles now in vogue among leading creative figures of the day, have often sighed for a return to the simpler ages when music kept the same external dress for decades or even centuries, instead of shifting its garb with the lightning versatility of a vaudeville rapid change artist.

Anent the paths which the tonal art is now following and is doomed to traverse in the next generation or two, J. H. Elliot writes pertinently in The Chesterian (London) in an essay entitled The Music of the Future. After analyzing the growth and decadence of romanticism, he finds that "music became disintegrated during this romantic epoch." The leading composers who have succeeded Brahms and Wagner, instead of carrying on a tradition and each containing a little of the style of those who went before, have pursued their own path, with the result that it is increasingly difficult to classify creative figures into schools (except, perhaps, on the basis of nationality). This is in line with the rapid changes in theory resulting from increased research activity in sciences, and the almost feverish development of means of communication and other ways of life.

"The day of the individualist has arrived," says Mr. Elliot. "The musical language, now developed to a pitch of sophistication at which the entire chromatic scale is insufficient for some inquiring spirits, is open to exploitation in a myriad directions. The development of music can no longer proceed in easily traceable lines; it must perforce spread with the rapidity of a genealogical table. Men of indubitable greatness stand at remote points beyond which further direct development appears impossible—or at any rate highly improbable. Sometimes, like Sibelius, their lineage seems obscure. . . . This remarkable individuality is typical of the modern musical world. It is well-nigh impossible, without considerable straining of terms, to point out the roots of many a fine work. . . . The music of today will never straighten out into one or two broadly rolling and readily traceable rivers. We are awash on the sea at last.

"Is this ocean illimitable? Genius is still floating triumphantly on its surface; but the extraordinarily rapid voyages undertaken by some groups of modernists, especially the Central Europeans, would seem to suggest that its possibilities may some day be completely exhausted. The musical vocabulary that we know cannot expand beyond the chromatic scale. Chromaticism has been a continuous growth from the earliest times: it was, so far as one could see, an inevitable growth. Already journeys into absolute chromaticism have been undertaken, and it seems evident that the pure diatonic system is reaching exhaustion point. Yet there must come a time when the chromatic scale itself will be outplayed—for it is, indeed, more fixed and hence more limited than the diatonic system—and a great epoch will be closed: not an age of spiritual thought, but the era of a language. Absolute chromaticism has from the earliest days of Occidental music stood for the uttermost limit of the vocabulary; further sub-divisions of the octave are arbitrary and merely produce the effect of faulty intonation. Our musical intelligence is attuned to the chromatic scale, our notational systems are adapted to it: when it is used up, music as we know it will likewise come to an end. Free rhythm is a possible reviver; yet that is already on the way. Rhythm as we now understand it is hacking its way to a new plasticity through the tortured brambles of multifarious and frequent changes of accent.

"Mountebanks there may be in the musical world today; but it is the wildest folly to dream of dismissing the so-called revolutionaries. The left wing contains too many men of obvious intellectual force and indubitable sincerity thus to be lightly disregarded.

"Is music doomed to extinction before the intelligence which created it, or will the strange quest for ideal beauty in sound persist, so that the voyagers who finally sweep the ocean clear will need to discover a new world? Happily it is no more than a subject for idle conjecture. We have a glorious heritage and a yet mighty vista of wonderful possibilities. The future, which need not be our concern, is in the hands of whatever gods may be."

It is manifestly impossible to slow up the tempo of modern civilization in matters of art and science, just as it is not feasible to return to the days of the horse and buggy and petroleum lamp. Rapid communication, with its boons and evils, is (pending the arrival of some great natural catastrophe) here to stay. But something might be gained by a searching restudy of the creative and æsthetic process, which seems nowadays to have been diverted from its true objective.

The creative figure, to do his best work, needs a certain amount of leisure for instinctive, natural development. Our creative processes have become too cerebral and self-conscious. Art is regarded too much from the scientific angle; the historical method of evaluation being applied to it as ruthlessly as if it were a science like physics or chemistry. The man who rediscovers some new tonal combination is hailed as enthusiastically as if he were the inventor of a new mechanical principle. But there is this difference in the case of art: such things are only the means of expression, not the end. To achieve important and lasting utterances, the artist must have something to express; he must be closely in touch with the folk-life of his age and his people (though this too is lamentably tending toward standardization and mechanization), and he must be a person of deep feeling, keen mind and unusual vision. Any way in which the life of the composer may be ordered to aid him in striving for and attaining these invaluable ends will help this lost and questing generation to find a friendly harbor in disturbed tonal seas.

VARIATIONS

By Leonard Liebling

The first of the plays that may be expected about current conditions in Germany, is running now at the Mansfield Theatre in New York, and under the management of J. J. Vincent, who has a keen sense of theatrical timeliness.

Kultur is the name of the play, "translated from the German by Adolph Phillip," but that gentleman appears to be the real author, according to inside information along Broadway.

The title, Kultur, led one to expect a satire, or at least a bitter and exposing drama. Instead, however, Mr. Phillip chose to make his stage thesis a light comedy fringing upon burlesque. The locale is "a European country," and a "Chancellor" is the dominating but unseen figure of the piece. Of course it becomes quickly evident after the curtain rises, that Germany and Hitler are the models in the mind of the author.

The story treats the dismissal of two University medical professors who are wholly or partly Jewish. In the first act a series of dramatic situations are created quickly and strongly, and suspense carries well over the intermission. With the start of the second act, however, serious intention is at once abandoned, and comedy complications and characterizations give a disappointing twist to what appeared at first to be an intensive problem play of cruel politics and racial discrimination. In the third act, the climax of absurdity is reached when the Chancellor is injured in a motor accident, a blood transfusion is imperative, and the two dismissed professors are called upon as experts to perform the operation. They use a huge blond German, Schmidt, as the sanguinary subject, and after his blood is transfused into the veins of the Chancellor, Schmidt is discovered to be a full blooded Jew.

It seemed to some of the audience that a good opportunity was lost in Kultur, to make that play a thoughtful, earnest, and weighty arraignment of intolerance; and that the current sufferings of a persecuted sect in Germany are still too vivid and repugnant to be made a subject for stage merriment. If any propaganda can be used effectively against the persecutors in question, it is not that of laughter.

Some of the serious moments in Kultur suggest that its author is not entirely unacquainted with a drama called Professor Bernhardi, by the late Arthur Schnitzler.

The best acting in Kultur was done by Charles Coburn, as Professor Koerner, late Korn, originally Kohn.

Suggested program for a Nazi concert:

Prelude, Templar and Jewess...Marschner
Romanza, Solomon:
Queen of Sheba.....Goldmark
Cello and orchestra:
Kol Nidrei .....Bruch
Schelomo .....Bloch
Songs:
Kadisch .....Ravel
Rachem .....Mana-Zucca
Eili, Eili .....Traditional Air
Orchestral and vocal episode:
Quarrelling Jews (Salome).....Strauss
Tenor Romanza:
Joseph in Egypt.....Méhul
Orchestral excerpt:
Goldenberg and Schmuyle (from Pictures at an Exhibition)..
Moussorgsky-Ravel
Oratorio selections:
Moses .....Bruch
King David .....Honegger
Israel Symphony .....Bloch

And while on the subject of programs, here is a truly appropriate one for a Nudist Society concert:
Overture, Adam et Éve.....Serpette
Aria, from Undine.....Lortzing
Trio, Rhinemaidens' song.....Wagner
Aria, Aphrodite .....Erlanger
Venusberg Music .....Wagner
Aria, Isabeau (Lady Godiva).....Mascagni
Istar Variations (The Seven Veils).....d'Indy
Aria, Monna Vanna .....Février
Salome's Dance .....Strauss
The Loreley .....Liszt
Aria, Fra Diavolo (Zerline undressing).....Auber
Finale, Bärenhäuter (Bearskin)..Siegfried Wagner

The Brooklyn Institute of Arts and Sciences, is giving a course on "How to Listen to Symphonic Music." Not at all a bad way, is to buy a ticket for a good symphony concert, lean back comfortably in your seat, keep your ears and mind attentive, and let the orchestra play for you.

J. P. F. communicates: "Somewhere, recently, but I can't remember where, I read the phrase, 'Scurvy stricken atonalists,' and I think that it hits their heads on the nail. Don't you agree with me?"

The term was used in an article by Nicolas Slonimsky, called As To New Musical Realty, published in the first (October) issue of a new Boston monthly named Panorama.

Charles L. Wagner sends a card which he received not long ago, asking him to manage a "xylaphone" virtuosa who dances while she plays. . . . And I wish I could tell you about the sign which Charles saw on an out of town Socony Service Station. However, we are publishing a paper for the home, hearth, studio and music school, to say nothing of the choir loft and the N. F. M. C.

Stravinsky is working at a new mythological opera, Persephone, which an able critic who has seen the partially completed score, compares "to the Venetian masters of the sixteenth century." The same commentator, visiting Stravinsky at his French country home, reports that the composer's studio has portraits of Weber, Verdi, and Rossini, and that he spoke of his admiration for Bellini and Donizetti. Apparently Stravinsky is neglecting no visible evidence of his return to romanticism.

Mascagni, too, has been working at a new opera, Nerone, and recently put on its last touches of orchestration. Giovanni Cenzato, writing in the Corriere della Sera (Milan) quotes Mascagni as saying of his latest lyrical opus: "In a musical period when every possible complication is sought after, I have tried to be clear." When was Mascagni not clear? Not the faintest trace of modernistic influence ever crept into his scores. They were always so clear that often they became obvious.

In the late Arnold Bennett's posthumously published Journal, he has some annotations about Parsifal, which he heard in London in 1914, under the baton of Artur Bodanzky. Bennett, a discriminative music lover who played the piano, wrote this about his first experience with Wagner's last opera: "Putrid performance. Bodanzky commonplace conductor. Poor orchestra. Appalling scenery, costumes and scenic effects. Ugly Kundry, good singer. Rotten female chorus, amazingly ugly and ill-dressed. Also, long stretches of dull music. I went to sleep in middle of each act. Great deal of music fine; better than I expected."

In 1926, Bennett comes back to the subject of Parsifal, but reveals no complete conversion to that work. He admits that it has "good bits in it," and even that it has some "great things."

About the rest of the Wagner operas, Bennett's enthusiasm knew no restraint. For instance, after hearing Walküre and Tristan and Isolde, in 1925, his Journal breaks into rhapsody: "I stand more impressed than ever by the bigness of Wagner. . . . The power and the beauty of Wagner are staggering."

In the New York Herald Tribune of October 1, Lawrence Gilman quotes the foregoing excerpts, and praises Bennett for knowing what he is writing about when he discusses music—a rather rare occurrence with the literary tribe in general.

Mr. Gilman also publishes the following delectable Bennettana:

Somerset Maugham, in his memoirs of Bennett, tells us that when he knew Bennett in Paris in the early years of the century (Arnold was then in his thirties), they used to go after dinner to Bennett's apartment in Montmarte and Bennett "would play Beethoven on a cottage piano." Maugham, to be sure, does not tell us much about Bennett's playing—the point is that Bennett was that rare kind of novelist who could play Beethoven on the piano, and could make the experience in some degree rewarding. Maugham says that he "always enjoyed spending an evening with Bennett"—though he adds characteristically: "but I did not much like him. He was very cocksure and bumptious, and he was rather common."

But whether or not Bennett was bumptious and "rather common," he was certainly a music lover of uncommon penetration, and he must have been a capable musician. He was an irrepressible amateur pianist. His Journal is peppered with references to his piano playing. He seems to have taken in his stride transcriptions of Haydn symphonies, Petrouchka, and Die Meistersinger. Also he played Mozart, Schubert, Chopin—sometimes, as he confesses, so repeatedly that their beauty wore a little thin for him. He even bothered to practice the Overture to Preciosa—why, he does not tell us.

October makes an auspicious start in the Greater New York musical season. The month brings Philharmonic, Philadelphia, and National Association orchestra concerts; the Pro Arte, and Gordon Quartets; the Hall Johnson Choir; and recital appearances by such established luminaries as Heifetz, Bori, John Charles Thomas, Jose Echaniz, Josef Lhevinne, and Ossip Gabrilowitsch.

As further proof of uplift this season, the management of Town Hall sends out this information:

In June, 1932, nine leases were asked for the coming season, as compared with thirty-nine leases asked last June. From January to August, 1932, ninety-one leases were sent out for 1932-'33; during the same period this year 128 leases were sent out for 1933-'34.

During October, 1932, there were eleven recitals in Town Hall, while thirteen have already been booked for this month. Last November there were twenty-seven recitals, while twenty-six have already been booked for next November and others are expected before the month begins.

The beer racket seems to have been diverted to radio agents trying to induce brewers to put ballyhoo programs on the air.

Notice from the New York Evening Post's radio section, September 30:

Sunday, 12:15, WEAF—Major Bowes presents his family in a program ranging from Debussy to Tin Pan Alley's latest.

If NRA establishes a Musical Editors' Code, I shall devote some of my new found leisure to wondering why all the inventions improving upon the traditional piano keyboard have not produced any new great players, or even raised the general proficiency of amateur performers.

Of the three candidates for the next Mayoralty election in New York, my vote shall go to the one who pledges himself to improve the average quality of the band performances in public processions; to abolish by statute the no-pause symphony; and to abrogate the rule by which belated patrons at orchestral concerts are denied admittance to the hall until the doors open for the regular intermission.

The Soviet Government announces a contest for drama, the winning plays to receive prizes of 15,000, 10,000, and 5,000 rubles. No stipulation is made as to theme or *genre*, but the writing must have "contemporaneity and socialist tendency." The announcement of the contest was hailed with enthusiasm by Soviet writers and playwrights, who emphasized in statements in the press, "the stimulating significance of the very fact of this particular attention extended to the theatre by the Government of the USSR."

Colleague F. W. Riesberg furnishes the item about Rudolph Osen, violin and bow maker of Teaneck, N. J., who took off the belly of a valuable old Italian cello and left it open overnight. Next morning he found that a cat had used the instrument as a lying-in haven and given birth to three kittens. "I defy you to make a joke about that," remarked Professor Riesberg, as he laid the clipping on this desk. There is nothing funny in the happening. It simply proves that the animal is mewsical.

M. B. H. ventures this: "For a modernistic musical proverb, I suggest, 'It's an ill woodwind that blows anything good.'"

No musical argument ever occurs among the inhabitants of Arundel-on-the-Bay, Maryland. It has an official population of one.

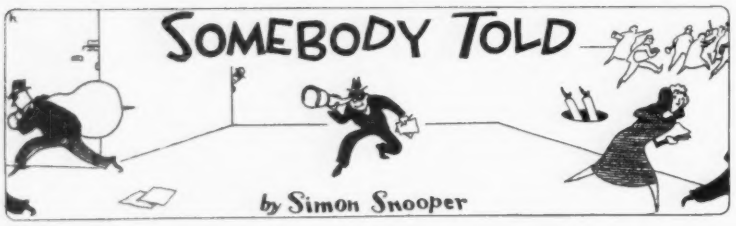
One reads in the Philadelphia Evening Bulletin that "the mocking bird changes its key eighty-seven times in seven minutes." Did not our esteemed contemporary intend to write, "the modernistic bird?" etc.

The Dvorak Memorial Fund (New York) aims "to perpetuate the influence of Antonin Dvorak on American music." Yes, it is true that many of our compatriots know "The Humoresque by Devorack."

According to my observant calculation, the National School for Musical Culture (Barbizon-Plaza, New York) has about 129,875,092 prospective pupils to work upon.

Doctors of Music should open a clinic for the cure of modernistic dementia praecox.

Song of the unemployed musician: "Brother, Can You Spare an Orchestral Engagement, Concert Date, or Pupil?"



Marie Tiffany, who not so long ago climbed up and down the Metropolitan Walküre rocks with a spear in her hand, is prospering as an interior decorator. She has always been that in the culinary art, but she has now enlarged her creative scope with lamps, wallpaper and curtains for the *pied-à-terre* of New Yorkers.

Marie's latest decorative *dernier cri* is a disused servants' cottage on Mario Chamlee's estate in Wilton, Conn. Ruth and Mario gave Marie *carte blanche* to do her worst with the place and, from what I'm told, it turned out best.

* * *

There was a riotous party at Blanche Skeath's new apartment on East Fifty-fourth Street the night before she sailed for her first trip to Europe. Blanche was so excited she couldn't pack and had to have friends do it for her.

Rhea Silberta was there with her brother. That vivacious pianist and composer is dieting, and her figure should be ready for the Silhouette of 1933-34 the next time you see her. Claude Gonvierre brought his dog with him, who dashed madly about to commands in bad French from everyone.

Speaking of Blanche reminds me that this building in which she is now nesting is rapidly becoming the *rendezvous* of tonal merchants and other people of similar ilk.

Horace and Helen Johnson are sandwiched between Sam Jaffe, of Grand Hotel fame, and Peter Arno, the Blue Boy of The New Yorker. Peter plays jazz at unholy hours and taps his foot in rhythm—reminiscent of his traps and drum days in Paul Whiteman's orchestra. He also stages dragging affairs with his penthouse furniture. Jaffe is almost a professional musician, not only romping gaily through the Russians to Bach for at least eight hours a day, but even tuning his own piano. The Johnsons hope he gets an acting job soon.

Beside these habitants, there are Crystal Waters and Marie Sundelius, not forgetting the Duncan Sisters and a lady who lets her canaries sing over the air for a fee.

* * *

Saw Gladys Axman and Bill Taylor, her husband, on Fifty-seventh Street a couple of days ago. Gladys says they just *had* to come home from their European sojourn—Bill got restless in Paris.

* * *

They're not going to be highbrow after all at the new Amalgamated Broadcasting establishment. One of their henchmen confides that their air entertainments will be "light and fluffy." That should interest them what advertise feathers.

* * *

It's good to see Mana-Zucca gallivanting on the streets of New York. She and helpmate Irv Cassell are making a two-months' stay and enjoying the returned hospitality of all the musical New Yorkers entertained by them at the Cassell *palazzo in* Miami, Fla. Mana's prolific pen has not been idle and in her entourage is a litter of cerebral creations nearly as big as herself.

* * *

I hope the published story isn't true, that Lawrence Gilman's brilliant and useful program writings will not be used at the Philharmonic concerts this season. I have always enjoyed Larry's luminous essays—especially when I could read them during some of the particularly modernistic music, which I know Toscanini hates as much as I, but plays because he feels he must be of the *dernier cri*.

* * *

Peeking through the French windows on a hot evening last week, I saw the rapturous facades of the W. W. Norton guests glistening at Quincy Porter's unaccompanied viola sonata (extremely unfettered music, I should judge from the sound), played by the composer (and jolly well, too) in person. Then Roy Harris summoned his instrumental sextette and bade them perform his new work for fiddles, cow fiddles and bull fiddles. The crowded crowd crowed—and so it was played again.

In the sticky bunch of musical neophytes I glimpsed Carl Engel, Dick Copley, Teddy Gannon, Gus Reese, Horace Johnson, Willie Kroll, Bob Farlow and most of the embryonic composers of New York. The only thing I envied the mob was the beer and pretzels, for I was sticky, too.

* * *

There is a wee little dress shop in Brooklyn where women make an all-day pilgrimage to save money. There they tear models from the racks in search of distinguished *toilettes*. I hear that Mischa Elman's wife gets all her clothes there for a few pence. Her friends have always had the idea that she spent hundreds on her wardrobe. Lucky husband, say I.

The Musical Quarterly (New York) sends out subscription blanks and in an accompanying letter from Gustave Reese, the business manager, says that "the publication does not attempt to be a 'news' magazine nor is it 'commercial'." Why quote "news" and "commercial," Gus?

* * *

The music for the Alice in Wonderland film is by Dimitri Tiomkin, and I charge you nothing extra for this exclusive advance information.

* * *

Rosa Ponselle has arrived from Europe with Whiskers, I hear. But there ain't any whiskers on her new rôle. She's going to vamp the Met audience with Carmen this winter. Put me down for an aisle seat in Row A, Gatti.

* * *

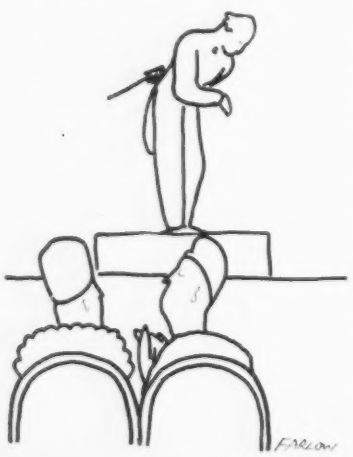
Snooping about on Broadway the other day, way off my beaten track, I discovered that Jeritza is to do impersonations in her new musical comedy. Shades of Elsie Janis, can you beat that? But, aha, there's a catch in it after all, for she's going to imitate herself. The Messrs. Shubert have signed up Allan Jones to make love to her. I wonder if Allan would let me impersonate him. Golly, golly, how I'd love to make love to Jerry.

* * *

I overheard Charlie Wagner tell the guy-whose-name-must-not-be-mentioned-in-M. C.-under-penalty-of-sudden-decapitation, that the Ladies Aid in Chicago recently accused him (Charlie) of spending $100,000 to secure engagements for his artists this season. Said Charlie, "That reminds me of the story of the nigger who was asked to change a five spot by a friend. 'Cain't do it, Ras, but Ise thank you fo de compliment.'" Am I to judge from that, that our King Yes-I-Am only travels on his wit?

* * *

That Cerberus of the dollars at the Metropolitan, Earle Lewis, is as oratorical about the new deal season as a soap-box Communist delegate. He told a friend of mine that New York has become so "opera conscious" that he is nearly unconscious from his manifold duties.



"Yes, certainly, it was PLAYED . . . But it wasn't MY Beethoven."

I SEE THAT

Mme. Anna Schoen-Réne has returned from Europe and resumed teaching at her studios and at the Juilliard School, New York.

* * *

The regular Sunday two-piano program broadcast by Frances Hall and Rudolph Gruen from WEAF held for October 1, Forest Elves (MacDowell-Fox), Music Box (Emil Sauer) and Rakoczy March (Hutcheson). On October 8 Miss Hall and Mr. Gruen are playing Sicilienne (Bach-Maier), Scherzo (Schumann-Maier) and Valse Brillante in E (Moszkowski-Gruen).

* * *

Edoardo Petri has resumed rehearsals of the Metropolitan Opera Choral School, and not the Metropolitan Opera Chorus, as was stated recently in the Musical Courier.

* * *

Frank Bishop, American pianist, will give his first New York concert this season at Town Hall on October 30, in a program of Franck, Mozart, Scriabin and Chopin.

* * *

Charles Maduro's Scherzo Espagnol and Espana were played recently at the Greek Theatre in Los Angeles, Cal., by the symphony orchestra there, with Leonard Walker conducting.

* * *

Maria Safonoff, Russian pianist, will be heard with the Bamberger Little Symphony in Chopin's Polish Fantasy, Op. 13, over WOR on October 14. Philip James is conductor of the orchestra.

* * *

The all-Chopin program which Josef Lhevinne will present at Carnegie Hall, New York, October 28, includes three compositions which he has never before performed in this city—F Major Ballad, E Major Scherzo and the entire group of Twenty-four Preludes.

* * *

Elvira Rosina Geiger and Samuel Shankman have been booked by WHN-WPAP for a series of duets. The pianists began the series on October 3. Mr. Shankman was staff pianist of these studios in 1925.

* * *

Maria Jeritza will arrive in this country October 10 on the SS. Ile de France. She is to make an extensive concert tour, including a trip to the Pacific Coast, and give a new York recital on February 17.

* * *

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, returned from Europe September 26 on the SS. Olympic.

* * *

Mr. and Mrs. Alberto Jonás, who have been spending the summer at a resort in Pennsylvania, reopened their studio in New York on October 1.

The Chicago Opera Company, now appearing at the New York Hippodrome, announces a special matinee on October 12, when a performance of Carmen will be given. Bernardo De Muro, tenor, and Bruna Castagna, in the title part, will be heard.

* * *

The Brahms Chorus of Philadelphia (N. Lindsay Norden, conductor) began rehearsals on September 28 for its eighth season. Voice trials for new members were held on September 25.

* * *

Miltonella Beardsley has resumed piano instruction in her studio, Steinway Hall, New York.

* * *

Evelyn Klein spent the summer at East Blue Hill, studying with Edouard Dethier. She is at present engaged by the Warner Bros. Artists Bureau and featured as solo violinist at the Stanley Theatre in Philadelphia.

* * *

Howard Barlow, WABC conductor, who led the Philadelphia Orchestra as a guest director at Robin Hood Dell this past summer, is ill at the Doctors' Hospital, New York.

* * *

New York recitals to be given under Richard Copley's management during October include those of Gladys Avery, soprano, at Town Hall on October 25, and Juan Reyes, Chilean pianist, at the same auditorium on the following evening.

Foreign News in Brief

Weingartner Resumes Work at Basle

BASLE, SWITZERLAND.—Dr. Felix Weingartner, director of the Basle Conservatory of Music, has returned here to inaugurate a new class for beginners in conducting, early in October. Many applications have been received for this course, as well as for the master class in conducting, to be held in June, 1934. Dr. Weingartner's students have the privilege of doing their practical work with a full symphony orchestra, and at the closing concert of last June's master class, symphonies of Beethoven and Brahms were played. Pupils from England, Belgium, France, Germany, Hungary, the United States and Switzerland comprised the class. I. S.

Dr. Erhardt for Mannheim

MANNHEIM, GERMANY.—Dr. Otto Erhardt, late stage director of the Chicago Civic and Dresden operas, has been engaged, as of October 1, to head the new Municipal High School of Music and Dramatic Art, in this city. The opera department of the institution will be under the personal direction of Dr. Erhardt. E.

Quarter-Century of Conducting

VIENNA.—The conductor of the Vienna State Opera, Dr. Hugo Reichenberger, celebrated his twenty-fifth anniversary with the institution on September 8. A. R.

From Our Readers

Operations of Patti and Melba

Chicago, Ill.

To the Musical Courier:

In Alma Dolente's letter in the Musical Courier of September 13, 1933, there seems to be a slight discrepancy. Some years ago a letter was written to Mme. Patti by Mr. Klein from New York asking if she had ever had her tonsils removed. Her secretary replied as follows: "Mme Patti says she does not know what you are referring to, as she has never had any operation performed on her throat at any time." I think that this was published in the Musical Courier at the time.

Nevertheless, the famous canard has been universally accepted by doctors, and by singers in general.

As to Dame Melba, her nodule was developed when she essayed the heavy part of Brünnhilde while she was suffering from a cold caught during a performance of the Barber of Seville a few days previous. She discovered this the following day and took the first available ship to London and put herself under the care of Sir Felix Lemon, who cured her without having to resort to any operation. There was a photograph of Mme. Melba on Sir Felix' desk expressing her gratitude and thanks to him for restoring her voice. Dr. Holbrook Curtis had nothing to do with this, although Mme. Melba used to go to his office and discuss vocal problems there with Jean and Edouard de Reszké.

I thank you for the space, and I miss those instructive articles that used to be in Accord and Discord.

Faithfully yours,
JOHN COATES LOCKHART.

OBITUARY

John Francis Byrne

PARIS.—John Francis Byrne, American baritone, teacher of singing, and founder of an opera school which prepared many Americans and others for careers, died here on September 26. Mr. Byrne, who was fifty years old, had lived in Paris since 1910. He came here from Cincinnati, O., to study under Jean de Reszké. When the World War broke out, he had been preparing for a début at Covent Garden, but volunteered for ambulance service with the American unit. When his own country entered the war, Mr. Byrne was drafted to entertain the soldiers at the front. He was chosen to sing the Star-Spangled Banner at the Armistice celebration in the Trocadero here. D.

Mario Costa

MONTE CARLO.—Mario Costa, Italian composer, died here on September 27. Mr. Costa, who was seventy-five years old, was a native of Naples. Following study at the Naples Conservatory in 1881, he went to London, where he achieved prominence for his songs. He was also a concert tenor, and sang his own music. He was the composer of a pantomine, L'Histoire d'un Pierrot, which was produced in theatres in various parts of the world. He later returned to Italy and lived in Rome. L.

Mrs. Ralf R. Hillman

BETHLEHEM, PA.—Mrs. Evelyn C. Hillman of Buffalo, wife of Ralf R. Hillman, died in this city on September 30. Mrs. Hillman, who was a daughter of the late William H. Chandler, professor of chemistry at Lehigh University, was a member of the original Bethlehem Bach Choir, and subsequently in Buffalo was vice-president and director of the Chromatic Club, a director of the Buffalo Musical Foundation and of the First Music School Settlement of that city. She is survived by her husband, a daughter and a sister. P.

Garnett William Froh

STEPHENVILLE, TEX.—Garnett William Froh died in a hospital in this city on September 12. Mr. Froh had been a faculty member of the piano department at the conservatory of John Tarleton Agricultural College for the past eleven years. As a pianist, he had played in nearly every Texas town and city. R. P.

Mrs. Mary Sowerby

GRAND RAPIDS, MICH.—Mrs. Mary Sowerby, the mother of Leo Sowerby, American composer, died on October 1 in this city, where she made her home. She was sixty-seven years of age. M.

Italian Musical Art Briefly Analyzed by Giorgio Ghedini

Maestro Discusses Tendencies Past, Present and Future—Outlook Calls for Optimism

CESENATICO, ITALY.—I promised, even threatened, not to do any work while on this vacation, but in spite of my powers of resistance, and Adria's embalming breezes notwithstanding, I am at it again. The task, I must say, is a pleasant one, and once accomplished, I hope will give as much pleasure to someone somewhere as it is giving to me.

One of the joys—for me—of Cesenatico, is conversation with Maestro Giorgio Ghedini, who summers in these parts, resting from his labors of composing, and from his duties as professor of harmony, counterpoint, fugue and composition at the Liceo Verdi of Turin. About him and his work I need tell you nothing, for Ghedini needs no introduction to a well informed musical world that knows his Partita and Frescobaldi for orchestra. Ghedini lives some miles down the Cesenatico shore and frequently comes to my *albergo* for an afternoon on our terrace. There we sit and talk, intoxicated with art, music and the splendors of sea and sunshine. . . . *"luce intellettual piena d'amore, amor di vero ben pieu di letizia, letizia che trascende ogni dolzore."*

"What," I asked the *maestro*, in my most offhand manner, "has Italian music in particular brought to music in general?"

"The germ of all musical forms," replied the ever-ready *maestro*, "from drama, *concerto grosso*, to the symphony. All musical forms were born in Italy, after which they assumed diverse characteristics, according to ethnics, climates, material, intellectual or moral environments."

THE HEART OF ITALY'S MUSIC

"Such being the case, what, in your opinion, is the real 'heart' of Italian music and who, among the old composers, has best expressed it, and who among the Italian moderns is in line with it?"

"The heart of Italian music, or that which makes Italian music what it is, is the free, almost improvised form of its melody. Italian melody is all aerified, open to the air. A typical example is Frescobaldi, so marvelous for its soaring quality, its lucidity and fantasy. In line with the great Italian tradition are moderns like Malipiero, whose art has a folk-song derivation, and Pizzetti, who derives his liberty from the Gregorian chant."

Melody brought up the questions, "What is Italian lyricism; what is its chief characteristic?"

"The Italian," Ghedini said, "cannot sing the plenitude of his feeling, unless he fecundate his song with words or dramatic gesture. Only then does he fully express himself, and for this reason, it seems to me that the field in which the Italian musician best succeeds, is the theatre or dramatic music. He feels the need of referring to a program or a literary subject. Today, however, there is a great renaissance of instrumental music in Italy, and our composers are more and more thinking in terms of pure music, as Mozart did, for example; that is, in terms of tone for tone."

Here somebody came up to ask the *maestro* to pose for a snapshot: the result of the

GIORGIO GHEDINI

interruption was more questions and the photo which accompanies these notes.

"Where were we?" Ghedini inquired, settling down again. "Oh, yes, you wanted to know. . . ."

LIBERATION FROM MODERN TRADITION

"Is modern Italian music succeeding in liberating itself from Debussy, Strauss, *et al.*? And if so, in what can this liberation be seen?"

"Italian music is already entirely free of Debussy," was the emphatic rejoinder, "but is not yet completely disembarrassed of Richard Strauss. Among those who have always reacted to Debussy and Strauss, Pizzetti and Malipiero are preeminent. Alfano is another outstanding master, and though he belongs to the 1880 generation when Italy was all melodrama, he has always tended to react to this form of opera, as may be seen in Resurrection, which is one of his first operas and in which he discloses a technic superior to that of his Italian contemporaries. At present Alfano is showing an even greater tendency towards clarity and simplicity and is becoming more 'essential.' Study his latest work, the second symphony, and see for yourself. We have many very young (oh, so young) composers who try to react to these and other influences by writing ironic, humorous, sarcastic, ascerbent music, but that road leads to only one destination, that is, to Dadaism. They imagine that these little wisps are Art, but Art is quite another thing. Music is serious. It is not a joke, and has no connection whatever with bluff and caricature. Yes, indeed, music is serious. It always has been and forever must be."

RELATION WITH OTHER COUNTRIES' ART

The next question was not an easy one, as Ghedini himself admitted. I think I put it like this: "What is the position of ancient and modern Italian music *vis-a-vis* the ancient and modern music of countries like Spain, France and Germany?"

"To this I can answer," the *maestro* replied, "that Italy is not a country of musical 'systems'. Italy has always given the world valuable lessons in measure, equilibrium, and eurhythmy—which come, no doubt, from Italy's Hellenic origin. Italy, for instance, has never taken the slightest interest in the quarter-tone business, nor do the other 'systems' so much talked about, attract her. The Italian nature is too frank and clear, too flooded with warmth and light, for such things. Even the intricate, complicated polyphony of Palestrina is always clear. Palestrina, in ridding music of glitter, gave what is undoubtedly the best example there is of real Italianism in music. Bellini, in the absolute purity, simplicity, and emotion of his melody, is completely Doric!

PROBLEM OF MUSICAL EDUCATION

"You also ask about higher musical education," the *maestro* went on, "and what is the present trend of music teaching in Italy? Hitherto Italy's mistake has been to base music study upon forms foreign to the Italian temperament. It is not in the Italian nature to make themes and variations, as you can readily understand, you who know Italy so well. We are now headed in a better direction, and a rational musical education for Italy must proceed from an historical study of the Gregorian chant, to arrive at that complete liberty which is true to our musical nature—the liberty of form and line which characterizes Italian genius.

And you, my American friend," Ghedini now asked, turning the tables on me, "what is the trend of musical education in your country? Is America basing her musical education upon that which is true to the American nature, or is she trying to build her national edifice on another people's themes and variations?"

Ghedini's inquiry contained its own answer, and I sat quiet, gazing into the sunset that had come upon us.

IRVING SCHWERKÉ.

Musicales

Claire Alcee Sings with Syracuse University Orchestra

SYRACUSE, N. Y.—The Syracuse University Symphony Orchestra (Andre Polah, conductor) recently presented a concert in the hall of John Crouse Memorial College. Claire Alcee, soprano, was the soloist. The orchestra, under Mr. Polah's musicianly leadership, gave their usual competent performance, playing the overture to Mozart's Magic Flute, Nicholas Gualillo's symphonic poem, Journeys of a Hero, a prelude and toccata by William Berwald, Les Preludes of Liszt and Mr. Polah's arrangement of Bach's Grave in G minor. Miss Alcee displayed her vocal and dramatic excellence in the Adieu, Forets aria from Tschaikowsky's Jeanne d'Arc, a scene from Gounod's Faust, and (by request) How Like a Flower by A. B. Williams. L.

* * *

Von Unschuld University Pupil Plays

WASHINGTON, D. C.—The Von Unschuld University of Music presented Sister Frances Immaculata Harrington in a piano recital on September 14. The recital was in partial fulfillment of the requirement for the degree of Bachelor of Music in the piano teachers' training course. She played numbers by Bach-Tausig, Chopin, Beethoven, Scarlatti, Poldini and Liszt. H.

* * *

Margaret Bristol Pupils in Recital

A song recital was given recently by ten pupils of Margaret Bristol, soprano, at the Little Theatre, New York. The program included solo groups, duet, quartet and ensemble numbers. A large audience showed warm appreciation of the quality of voices and artistic singing. D.

New York to Hear Dahlquist Again

Harold Dahlquist, American baritone who lives in England, where he is known as a Lieder and oratorio singer, will be heard in another recital at Town Hall, New York, late in January. His first American appearance took place last season. At present Mr. Dahlquist is in Berlin, preparing for his American concerts.

CONSERVATORIES and SCHOOLS

University of Miami Conservatory

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, dean) opened its fall term on October 2, at the University Building, Coral Gables. This also applies to the three other studios, Miami Beach, Southwest and Northeast sections of Miami.

The members of the faculty of the conservatory and the preparatory school are Miss Foster, Hannah Asher, Mrs. Charles Lyon Krum, Albert T. Foster, Walter Grossman, Joe Tarpley, W. S. Sterling Frances Hovey Bergh, Franklin Harris, Olive Beamon, Eda Keary Liddle, Edna L. Cole, Florence Hill, Mrs. Richard Lowrie and Frances Shelton.

Candidates for degrees may secure Bachelor of Music in organ, voice, piano, violin and cello, a two-year certificate in voice, and Bachelor of Public School Music.

Opportunities for choral work include those offered by the Aeolian Chorus (Miss Foster, director). This organization was formed ten years ago by Miss Foster. Auditions are given each season for entrance to the chorus. The Boys' and Girls' Glee Clubs will work toward the presentation of the opera Martha. Operas presented by these groups are given in outdoor settings.

As in previous years, the University of Miami Symphony Orchestra will give a series of concerts. Preparation for this is through the training of students in the Junior Symphony Orchestra under the direction of Walter Grossman. Last season the Junior Symphony presented students in piano, violin and cello concertos. A feature of the Senior Orchestra will be the opportunity given to all young composers to hear their orchestra compositions and to determine the necessity for rewriting or correcting their manuscripts.

The Miami Beach studios are the result of the demand for the conservatory teachers by tourists and those who live at the Beach. The other studios are located in different parts of Miami to take care of that particular section.

Throughout the school year, concerts are given every Monday evening in Recital Hall by the teachers and artist students in solo work, ensemble groups and choruses. The Faculty Trio, composed of Hannah Asher, pianist, Albert T. Foster, violinist and Walter Grossman, cellist, are professional soloists and fulfill local engagements as well as having out-of-town appearances.

Eastman School of Music

ROCHESTER, N. Y.—The Eastman School of Music opened its fall term on September 25 with 126 members in its collegiate entering class. This membership comes from twenty states and from France. In the entering class are sixty-six men, sixty women students, eleven entering students in the graduate department, 113 enrolled for the degree, Bachelor of Music, and two enrolled for the Eastman School certificate. Forty-eight students come from other institutions. The Eastman School accepts in its entering classes only students from the upper quartiles of the institutions from which they have been graduated. Classes in the special and preparatory departments of the school began work on September 18.

Examinations of applicants for scholarships were completed last week by the various faculty juries under the direction of Dr. Howard Hanson, director of the Eastman School. Awards were made to 169 students; these awards went to 156 students of the collegiate department, to thirteen students of the preparatory department. Apportionment of the scholarships by department was as follows: Composition, twelve; piano, twenty-six; voice, twenty-five; organ, eight; violin, twenty-seven; viola, three; cello, eight; double-bass, five; harp, three; clarinet, five; oboe, five; flute, four; bassoon, four; trumpet, seven; trombone, three; horn, six; tympani, one; percussion, one; tuba, one; general, two, in the collegiate department and in the preparatory department, piano, five; violin, seven; harp, one. Great care is given to the making of these awards at the Eastman School.

Lawrence Faculty Members Give Recitals

APPLETON, WIS.—Seven concerts by faculty members of Lawrence Conservatory of Music have been scheduled for the fall and early winter. Dean Carl J. Waterman, tenor, is opening the series on October 19, at Peabody Hall Auditorium. He has chosen an entire program of folk-songs, representative of Hungarian, English, Bohemian, Irish and American song literature. November will bring concerts by La-Vahn Maesch, professor of organ and theory, and a Brahms anniversary program featuring Percy Fullinwider, violinist, Nettie Steninger Fullinwider, accompanist, Helen Mueller, contralto, and Gladys Ives Brainard, pianist. Gertrude Farrel, soprano, will make a second appearance in January. A recital by Marshall Hulbert, baritone, and a special program by Gladys Ives Brainard, pianist, are scheduled for February and March.

Programs by Lawrence Conservatory ensemble organizations have been planned to include concerts by the concert band (E. C. Moore, director), at Lawrence Memorial Chapel on December 12; the symphony orchestra (directed by Percy Fullinwider) on January 11, and the Lawrence A Cappella Choir (under Dean Waterman), February 20, as the fourth concert in the Community Artist series.

A recreational reading room containing a collection of books and magazines, has been established at the conservatory. J.

Institute of Musical Art

Oscar Wagner, assistant dean of the Juilliard School of Music, New York, and in charge of the Institute of Musical Art, announces that Paul Reimers will teach at the Institute of Musical Art, in addition to his work at the Juilliard Graduate School where he has taught for a number of years.

Registration for the first semester at the Institute began on September 25 and continued through September 30. The school term opened on October 5. A total of 107 teachers comprise the faculty, covering practically every branch of music.

Of special importance to students of public school music is the opportunity for them to obtain a degree of Bachelor of Music Education upon completing the four-year course in public school music at the Institute of Musical Art. The graduates automatically become eligible for the New York State license.

Philadelphia Conservatory of Music

PHILADELPHIA.—Edna Phillips, solo harpist of the Philadelphia Orchestra, is again in charge of the harp department of the Philadelphia Conservatory of Music. Miss Phillips is one of the three harpists who compiled a four-year course in harp to be used for credit in high schools.

The D. Hendrik Ezerman Foundation Scholarship offered by the conservatory was won by Eugene List of Los Angeles in open contest on September 26. The scholarship entitles the winner to study piano with Dr. Olga Samaroff at the conservatory. The Samaroff Scholarship is awarded to Annette Fishman, of Atlantic City, N. J. Mrs. D. Hendrik Ezerman is managing director of the conservatory. R. P.

Combs Conservatory Starts Season

PHILADELPHIA.—The Combs Conservatory of Philadelphia opened its fall season on September 18 with an enrollment exceeding that of last year and including students from a number of states besides Pennsylvania. A feature of the curriculum is the public school music department (Jeannette Ferris, director) which offers a four-year course leading to the degree of Bachelor of Music.

Registration Dates for Mannes School

Special registration periods are provided at the David Mannes Music School for the Sunday morning and Wednesday evening courses in chamber music playing and the Sunday morning music history lectures beginning early in November. These are Sunday mornings, October 22 and 29, and Wednesday evenings, October 25 and November 1. The courses begin on November 5 and 8.

Settlement School Makes Tuition Offer

PHILADELPHIA.—The Settlement Music School of Philadelphia is prepared to enroll as students a number of children who have had to discontinue their musical education. Those who have had lessons are especially welcome. All applications should be made to the secretary of the school. The office is open daily. C.

Chamber Music Recordings Among Recent Publications

Intimate Art of Bach, Haydn, Brahms and Debussy Presented Through Lucid Phonograph Performances by Pro Arte and Budapest String Quartets—Harriet Cohen, Lionel Tertis, Yehudi Menuhin and Other Instrumentalists Add to Repertoire

By RICHARD GILBERT

The art of recording has progressed with skips and bounds, not much less rapidly in Europe than in our own laboratories. In the quantity of production, however, we have been unable to hold the pace set by Paris, London and Berlin studios. Over there, by all indications, at least one important musical work is engraved for the phonograph daily. While some orchestral, vocal and piano recordings have emanated from Camden, N. J., and New York during the past few years, the domestic studios have been somewhat neglectful of chamber music. With the solitary exception of the Roy Harris concerto for string quartet, piano and clarinet, shortly to be released here by Columbia, microphones across the sea have had the exclusive privilege of introducing tonal intimacy to waxen reservoirs. All of which should offend only our national pride, as the local publishers have not been slow in making pressings of these foreign engravures easily accessible.

The Haydn Quartet Society

The Pro Arte String Quartet, of Belgium, joined the ever-increasing ranks of phonograph artists last year when its members were commissioned to record a number of works for the Haydn String Quartet Society, sponsored by H. M. V. and Victor (a limited edition set obtainable through subscription only). Those fortunates who purchased this album—containing the quartets in C major, op. 20, No. 2; C major, op. 33, No. 3; and G major, op. 77, No. 1—had no reason to complain either on the score of recording or interpretation. On the contrary, they were unanimously the delighted recipients of what constitutes one of the matchless treasures of recorded music.

One expects, naturally, to encounter a certain mental and technical homogeneity as well as highly skilled individual mastery in the playing of the finest professional string quartets. Brilliant coöperation, cold perfection of timing and correctness of intonation, however, when divorced from an interpretative sensitivity seeming to spring from one watchful and creative mind, may make the vigorously inventive Haydn seem dull and pedestrian. Such sanguine feeling as pervades the Pro Arte strings' interpretations of quartet literature of the eighteenth or any other century (and they are renowned proponents of the modernists), is a product of something more than long hours in the "kitchen" perfecting balance, poise and physical coördination. The intellects of Mm. Onnou, Halleux, Prevost and Maas obviously are motivated by identical degrees of emotional and intellectual stimuli. Equally alert, imbued with consistently uniform skill and perceptive insight, these gentlemen play as one man upon sixteen responsive cords.

Until the Pro Arte Quartet commenced its revealing series of recordings, we were never quite satisfied with many of the available quartet reproductions. You have a particular interpretation and—well, you have that interpretation. It sounds the same each time you play it. If the first violin flaunts an exceptionally lush tone (as in one foremost recording ensemble with a host of album sets to its credit), or if the general tone is projected over-richly (as with another), or if, in a third instance, the playing is precise but a little too studied and cold, continued listening eventually will cloy or dull the appeal of the music. If the recording is bad, naturally you miss many of the fine interpretative points. Chamber music enthusiasts are the most critical listeners; the slightest nuance in the re-creation of a composer's utterance has a meaning which in any other form might be overlooked. Then too, the ensembles which this observer has found the most appealing have not been represented conspicuously in the disc catalogues. Happily, the inception of a growing number of Pro Arte registrations removes one such neglect.

The second volume of the Haydn String Quartet Society, also recorded by the Pro Arte organization, is available. It contains the works in D major, op. 33, No. 6; G major, op. 54, No. 1; C major, op. 54, No. 2; G minor, op. 74, No. 3. Cecil Gray has compiled detailed annotations in booklet form to accompany the set which includes seven twelve-inch records. If you desire to provide yourself with eighteenth century chamber music, buoyantly and impeccably played, by no means pass by this album. The recording scarcely could be more perspicuous nor could the readings engender greater conformity to Papa Haydn's every intention.

Debussy's G Minor Quartet

Aside from the Haydn works listed above, members of the Pro Arte Quartet have recorded the Brahms G minor piano quartet (with Arthur Rubinstein), mentioned in the Brahms centennial recorded music article which appeared in the Musical Courier last spring; the Bloch quintet for piano and strings (Alfredo Casella assisting), to be reviewed in a future issue; and Claude Debussy's G minor quartet.

Debussy's febrile composition is excellent and logical material for this organization. When we first heard the Pro Arte's interpretation over a half-dozen years ago, the wish was immediately registered that some day we should have it on discs. This reviewer's deepest gratitude is hereby proffered Victor for so promptly making the H. M. V. recording available. Masterpiece set No. M-186 supplants each of the other five editions we have had in our collection since 1927: First, the New York String Quartet's Brunswick recording, cut and eradically engraved; then the Budapests' H. M. V.; more recently those by the Capet, Léner and Calvet ensembles, of which the former gave much pleasure for four years.

The Belgian musicians must have grown up with this work. It would be interesting to know if they have some sort of legitimate heritage from their compatriot, Ysaye, the violinist who led it for the first time in 1893. Pure fantasy, this beautiful work is built about a single theme. The Pro Arte's playing will hold you spellbound through every measure: the full control of delicate dynamic contrasts and nervous interweavings of the vigorous *Animé et très décidé*; their rhythmic flexibility and spontaneity through the *pizzicato* measures of the Oriental, gnome-like scherzo; and the ebullient manner in which the last movement, with its difficult conflicting rhythms (a stumbling block for many a quartet), is tossed off. Of course, the Pro Arte's playing of the veiled slow movement is a model for exposition now and hereafter. Lusciously harmonized, the muted bars of the melody of the first section display both performers and recording at their best, and the delicate movement of inner parts, exquisitely articulated, comes from the loudspeakers delicately and distinctly.

Additions to the Brahms Discography

Somewhat the same sort of poetry which pervades the Debussy quartet may be found in the later chamber works of Brahms—the G major viola quintet in particular, op. 111. The serenity and other-worldliness of Debussy's romance here has its counterpart, if you look for it beyond harmonic and contrapuntal exteriors. Daniel Gregory Mason places this work at the apex of Brahms' chamber music inspirations.

There is a warm, sensuous glow in the quintet which Brahms never succeeded in capturing in the days of his youth. The second subject of the first movement is seductive—as Specht points out, almost erotic. Moments of feverish transport share the interest with serene, graceful passages. The quintet is a ravishing work and this first recording, by the Budapest String Quartet, assisted by Hans Mahlke, second viola, is a welcome addition to the repertoire of recorded Brahms chamber music. The reading has commendable animation and warmth. The recording, although given to good volume, is a trifle too rough for the shimmering tincture needed in the quieter measures. Victor Musical Masterpiece set No. M-184.

Another Brahms first recording is that of the sonata No. 1 of op. 120 for clarinet (or viola) and piano. Here the edition for the stringed instrument is used. This seems odd, for the recording was made in the English Columbia studios, which gave us a splendid edition of the genial clarinet quintet, featuring the proficient Charles Draper. For some reason Draper and his instrument were discarded in favor of Lionel Tertis' viola, with Harriet Cohen at the piano. Tertis is an accepted master of the over-sized fiddle, but why not have had him record some other work more particularly adapted to his instrument?

Be that as it may, Brahms, signified a predilection for the substitution and it is better to have the work this way than not at all. In its general cast the piece chooses a more serious vein than the quintet; it is not as replete with emotional variety and is given to elegaic rumination, darkly tinged tone and noble amenity. The playing is altogether beyond cavil, special plaudits are due Miss Cohen, and the recording is remarkably lucid. Columbia Masterworks set No. 183.

Four Strings Without Piano

Eminent recordings of three of the six unaccompanied violin sonatas with which Bach thought fit to adorn musical literature have been available for some time. Szigeti made the first (Columbia Nos. 67989D and 67990D), Adolf Busch, the fourth, and Yehudi Menuhin, the fifth. Menuhin's recording, to be had the past three years in the English H. M.V. edition, is now attached to Victor's list as Musical Masterpiece set No. M-148. The work of this young violinist has increased tremendously in artistic stature since the time he recorded this piece. It is a pity that its sponsors did not wait a while longer before entrusting unaccompanied Bach to his magical fingers. This is not to say that the C major sonata is ill played. But his performance will not compare with either Szigeti's or Busch's, and it is eminently certain that were he to do the work today a keener intellectual perception would merge with the already uncanny skill displayed here. The recording is without annoying distortion; however, the higher harmonics are not as apparent as in the violin reproduction noted below.

A thoroughly excellent recording from the studios of French Columbia, via the domestic October lists, necessitated some research. Robert Krettly's playing of two numbers from Scènes Humoristiques (Rooster and Hens; Cat and Mouse) by Léonard provides unusually realistic string reproduction. In fact, the violin tone, with string quartet accompaniment, is the finest we have heard from lateral cut discs. Hubert Léonard (1819-1890) was an important Belgium violinist and pedagogue. A brilliant virtuoso, he distinguished himself by performing the Mendelssohn concerto the first time it was given in Berlin, the composer conducting. His musical wit is evident in these two toothsome numbers: quaint and whimsical narratives replete with unusual technical problems and flavored with a curiously archaic style. One is curious about the remaining sketches, In the Dark Woods, Donkey and Driver, and Serenade of the Martial Rabbit. Columbia disc No. 2792D.

Schnabel to Appear with Six Orchestras

Artur Schnabel will appear as solo pianist with six major symphony orchestras this season. Opening his tour with the New York Philharmonic-Symphony under Bruno Walter on October 19 and 20, he will play the Beethoven concerto in G minor. He appears with the Cincinnati Symphony under Eugene Goossens on October 27 and 28; with the Minneapolis Symphony under Eugene Ormandy on November 2 and 3; with the St. Louis Symphony under Vladimir Golschmann on November 17 and 19; with the Boston Symphony under Serge Koussevitzky on December 1 and 2; with the Chicago Symphony under Frederick Stock on December 7, 8 and 12.

Schnabel's first recital appearance is scheduled for Carnegie Hall, New York, November 8, when he will perform an all-Beethoven program consisting of five sonatas. This concert is sponsored by the scholarship fund committee of Bennington College.

The Austrian pianist recently left Tremezzo, Italy, and was to sail for this country on the SS. Ile de France, October 4. His last tour of this country was made eight years ago. Three years ago he came here for a single appearance as guest artist with the Boston Symphony Orchestra. Earlier this year he gave a series of seven Beethoven recitals at Queen's Hall in London.

Edith Bideau Normelli Receives Faculty Appointment

Evanston, Ill.—Last spring Edith Bideau Normelli was invited to create a new department of voice production at the Seabury-Western Theological Seminary, Evanston, Ill. To further this course she presented a series of lectures covering the various subjects related to the underlying principles of this art. In June the board of trustees appointed Mme. Normelli a member of the faculty as director of music. Mme. Normelli is the first woman, so far as is known, to hold such a position in any Episcopal seminary.

EDITH BIDEAU NORMELLI

Since coming to Chicago from New York City, where she had been actively engaged in concert work, travelling in the East and South under New York management, Mme. Normelli established her voice studio in Evanston, Ill. She has also made numerous concert appearances throughout the Middle West.

While Mme. Normelli will devote some time each week to lecturing and teaching at the seminary, she is, however maintaining her private studio in Evanston.

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Music Notes From Coast to Coast

EL PASO, TEX.—More than 100 people enjoyed the dinner given by the MacDowell Club to open its nineteenth season. Mrs. Frank Hughes, president of the Women's Club, and Mrs. Earl Hardage, past president were honored guests. The officers for the coming year are Virginia Bean, chairman; Florenc Watkins, first vice-chairman; Florence Crissy, second vice-chairman; Mrs. Paul Kerr, treasurer; Mrs. Ralph Dale, assistant treasurer; Nellie Miller, corresponding secretary; Mary Virginia Homan, assistant corresponding secretary; Ermen Markgroff, recording secretary. At a meeting of the membership board (Mrs. W. T. Ponsford, chairman), Zena Oliver Cowan, Mary Lou Bates and Treta May Pierce completed requirements for membership in the MacDowell Club.

On September 16 Claude Herndon played compositions of Bach, Weber, Brahms, Schumann, Scriabin, Debussy, Mendelssohn, Schubert and Liszt, giving a description and explanation of their musical form, for the opening of the new season of the Morgan-Baker Studios in the auditorium of the Women's Club.

Mrs. Charles J. Andrews sang Open Thy Blue Eyes by Massenet, and Cradle Song by McFadyen at the formal opening of the Radford School for Girls on September 7.

Florenc Watkins has returned to El Paso, having completed her annual summer teaching at the Chicago (Ill.) Musical College, and is resuming her teaching and singing engagements this fall. Mrs. Watkins' return trip was hurried because of an automobile accident to her husband. This prevented her from fulfilling a scheduled concert engagement in Chicago.

Marie-Theresa Petain, a graduate in music and art of the Conservatory of Paris, has opened her studio here. Mme. Petain comes to El Paso as an authority on voice placing. She studied with Prof. Rosi, of Milan, beginning at the age of twelve. F. W.

PROVIDENCE, R. I.—Fall plans are beginning to materialize. The Community Concert Association has announced its program for the year. The Philadelphia Orchestra will open the series on October 26. Artists for the subsequent concerts are Serge Lifar and his ballet, November 7; Vladimir Horowitz, February 6, and Lucrezia Bori, April 17.

The Boston Symphony Orchestra will give its usual series on December 5, January 16, March 13, and April 10; and the Providence Symphony Orchestra is giving concerts on November 21, January 9, February 20 and April 3. All of the larger music clubs are looking forward to an active season.

Pembroke College in Brown University is instituting a series of recitals at the chapel services, for the first of which Elsie Lovell Hankins, contralto, accompanied by Beatrice Warden Roberts, will sing.

The Settlement School of Music, known as the Federal Hill House School of Music, has reopened. The continuation of this community project is made possible by the generosity of a small group of friends who have given it financial aid. Music in all its branches is taught. All of the ensembles are open to the public. The school is interested in promoting music activities as a part of a leisure time program which will include free concerts every three weeks. Mme. Avis Bliven Charbonnel is the director and Beatrice Ward, assistant director.

The Schubert Club, the teacher's club of Providence, has listed among its interesting speakers for the coming season. Mrs. Alma Horton Rich, on class piano: Angela Diller; Clarence G. Hamilton, professor emeritus of Wellesley College, on Present Conditions in Piano Teaching; and Mary Wood Hinman, on music and the dance.

The Elmwood Oratorio Society opened its season on September 24, performing Mendelssohn's Hymn of Praise. Its schedule for the season is Spohr's Fall of Babylon (first part), October 15, (second part) October 22; Saint-Saëns Samson and Delilah, November 19; Handel's Messiah (first part), December 10, (second part), December 17; post-Christmas section Bach's Christmas Oratorio, January 21; Mendelssohn's St. Paul (first part), February 11, (second part), February 18; Rossini's posthumous Messe Solennell, March 18; Verdi's Manzoni Requiem, March 30; Handel's Israel in Egypt, (first part), April 15, (second part), April 22.

B. N. D.

ROCHESTER, N. Y.—The Rochester Light Opera Company, a community organization of singers which has presented a number of operettas at the Eastman Theatre, will begin its season with a production of Gilbert and Sullivan's comic opera, The Mikado, on October 20 and 21. Two evening performances and a matinee are to be offered. The entire company is composed of Rochester talent, and the Rochester Civic Orchestra (conducted by Guy Fraser Harrison) provides the accompaniment. The Mikado is being produced under the auspices of the Rochester Civic Music Association, with Perrin G. Somers as stage director.

The cast will include George P. Culp as Ko-Ko; Lowell MacMillan as Pooh-Bah; Kenneth Mook as Nanki Poo; Inez Quinn as Yum Yum; Marie Keber Burbank as Pitti Sing; Mildred Potter as Peep-Bo; Olivia Martin as Katisha; and Bliss Mapes in the title rôle.

The company has already appeared in The Merry Widow, The Chocolate Soldier, The Vagabond King, Naughty Marietta, Sweethearts, and Babes in Toyland. A total of five operettas are contemplated for the current season.

Ernest Hutcheson will appear on October 23 in the first of the Kilbourn Hall series of intimate recitals. Among the artists to be presented subsequently in this series are the English Singers, the Compinsky Trio, and the Budapest Quartet.

The Eastman Theatre concerts will offer Rosa Ponselle in recital as the opening attraction on October 27. Scheduled appearances of the Vienna Boys' Choir, the Monte Carlo Ballet Russe, Ruggiero Ricci, José Iturbi, Jascha Heifetz, John Charles Thomas, Josef Hofmann, the Hall Johnson Choir and Giovanni Martinelli augur a brilliant musical season for Rochester this year.

T. G.

TERRE HAUTE, IND.—The Terre Haute Civic Symphony Orchestra held its first rehearsal here this month. Will H. Bryant is conductor and Wilfred Fidlar, concertmaster. Plans are being made for a concert in early December.

Frances Bronnenkaut has successfully opened a musical kindergarten here.

The Terre Haute Musicians' Protective Association held a musicale at Deming Park. A large number of music-lovers were present.

Terre Haute Schwaben Unterstuetzungs Verein celebrated its fiftieth anniversary at the Monniger Block House here. The Liederkranz of Indianapolis, a chorus of many voices, the Terre Haute Maennerchor and two societies from Evansville also attended. Many interesting German songs not heard since the war, were played by the Little German Band.

Margaret Shaheen played and sang a number of Arabic selections over Station WBOW recently. M. P. D.

TOLEDO, O.—The organ recital of Marcel Dupré, French virtuoso, scheduled for October 16, will open this season's concert course at the Toledo Museum of Art. Lily Pons starts the Town Hall series in Civic Auditorium on November 19.

The Civic Music Association has disbanded and will no longer function in Toledo. Directors believe that it has served its purpose, bringing major artists to Toledo at a time when no other group or individual was sponsoring a concert series.

The Toledo Choral society observed its fifteenth anniversary at a birthday party on October 2. Participants in the program were musicians who aided the society in concert programs of past seasons. Among them were Corinne Rider-Reed, soprano, J. Harold Harder and Otto Sturmer, pianists. Past presidents were guests of honor.

The Toledo Museum of Art opened its Sunday afternoon concert series on October 1. Mary Van Doren, head of the museum's music department, and concert pianist, gave the entire program. Mrs. Van Doren also opened an evening class in music appreciation at the museum on October 5. This course has been given daily for two seasons and is being offered evenings this season by popular request.

Selected musical literature will be featured on monthly programs of Epsilon chapter of Mu Phi Epsilon, national honorary musical sorority A member of the program committee will be in charge of each program, giving an explanatory talk by means of introduction. Six of these programs will be free and open to the public.

The October program includes a Brahms group by Nancy Robinson, pianist; Variations (Boëllmann) by Emily Rairdon, cellist; aria, Ah, Perfido (Beethoven) by Helen Lease Sloan, mezzo-soprano; and a modern piano group by Esther Burnworth West. Guyneth Redman is chapter president.

Some features of the monthly programs of the Toledo Piano Teachers' Association this season will be: a symposium on teaching methods; a Gallery Talk at the Museum of Art; a symposium on hymns and pianists, led by Dr. Louis E. Daniels of Oberlin College conservatory; a two-piano program; violin and piano sonatas and a comparison of architecture and Bach by Elisabeth Merrill and Mrs. Van Doren of the Museum staff.

Monday Musicale will have surprise programs this year. Eight members have been asked to provide special programs for each month, details of which will be made known prior to each meeting. F. J.

Student and Professional Concert Ticket Service to Continue

For the coming season, Concert Management Arthur Judson will again operate the Student and Professional Concert Ticket Service. This service, which has been in existence for the past four seasons, enables music teachers, students, professional musicians and others interested in good music to obtain tickets at reduced rates for outstanding concerts and musical attractions. A nominal fee is asked to help cover the cost of weekly mailings and box-office service.

Ruth Shaffner Ends Vacation

Ruth Shaffner, soprano, returned to New York from her summer home in the Berkshire foothills and is resuming her regular activities on October 15. Mrs. H. H. A. Beach recently was Miss Shaffner's house guest for a week, and during her stay Miss Shaffner gave a tea in the composer's honor which was attended by guests from Brewster, Danbury, Ridgefield and other towns in the vicinity. Mrs. Beach played solos and Miss Shaffner sang a number of Mrs. Beach's songs with the composer at the piano.

Miss Shaffner has taken up her duties as soloist at St. Bartholomew's, New York, where during the past seven years she has been heard as soloist in the Verdi Requiem, the Mozart Requiem, Bach's St. Matthew Passion, Dvorak's Stabat Mater, Rossini's Stabat Mater, Parker's Hora Novissima, Haydn's Creation, Handel's Messiah and the Bach Magnificat.

Houston Organist Gives Anniversary Recital

HOUSTON, TEX.—H. T. Huffmaster, who came to Houston twenty-five years ago, celebrated this anniversary with a recital at St. Paul's Methodist Church on September 19. Mr. Huffmaster, in these years, has had a large musical following as teacher, organist, and director of the Houston Woman's Choral Club, and the Houston Quartet Society, which he helped to organize and conducted for many years. K. B. M.

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Advantages That Present-Day Vienna Offers to the Student

Famed Musical Organizations and State Academy Among Attractions

VIENNA.—Music students desirous of acquiring the benefits of study in a European capital, should bear in mind that Vienna at present offers most excellent conditions for musical training; perhaps one is safe in asserting that these conditions are the best in Europe today, in an all-around way.

In spite of the adverse political and financial situation of the past years, the Austrian capital has succeeded in maintaining the high musical standard for which it has been famous since time immemorial. The Philharmonic Orchestra is second to none, the performances at the Opera are of a high order, and the State Academy for Music now possesses a staff of teachers which ensures the highest grade of tutelage.

The director of the academy is the composer and pianist Franz Schmidt, who ranks as the dean of Austria's composers. Schmidt also teaches piano and composition in the academy, and there are other excellent teachers of composition, such as Erich Wolfgang Korngold and Joseph Marx.

The master school for piano is under the supervision of that veteran, Prof. Emil von Sauer, and is an especially attractive feature of the academy. Another master of the piano in the academy is Prof. Paul Weingerten, who makes a specialty of teaching modern piano music. It is worthy of remark that one of his pupils won the first prize at the International Contest for Pianists (1933).

Last November the Ministry of Education reestablished, after a break of two years, the academy's master school for violin. The direction of this school has been entrusted to Prof. Florizel von Reuter, successor of Ottokar Sevçik at the academy.

The master schools for singing are conducted by Helene Wildbrunn and Joseph Manowarda, both of the Vienna Opera. There are also classes for ensemble work, directed by Prof. Mairecke, concertmaster of the opera as well as the Philharmonic, the conducting school being in the hands of the Austrian conductor Prof. Oswald Kabasta.

The ballet school and the school for dramatic art, two important features of the academy, give a number of public performances each season in the Academy Theatre, as does also the opera school.

When one takes into consideration that the rate of exchange into Austrian currency is extremely favorable for Americans and English, and that special facilities for study are granted to foreigners with limited resources, it may be said that Vienna is an ideal continental city in which to study music at present, the more so as living in Vienna is much cheaper than in Germany, France or even Italy.

Many Jewish students who were unable to pursue their studies in Germany under present political conditions, have transferred to Vienna, where no racial distinctions of any kind are drawn. GEORG KUGEL.

Eisenberg Commences Season

Maurice Eisenberg, cellist, is commencing his season on October 14 with a first performance of the Glazounoff concerto with the Pasdeloup Orchestra, Paris, directed by the composer. On November 25, Mr. Eisenberg is giving Bloch's Schelomo its premier English presentation at a Bloch Festival in London, Bloch conducting. Following his recital on October 30 at Wigmore Hall, London, Mr. Eisenberg will tour England and included in his itinerary are appearances with the Liverpool and the B. B. C. orchestras. Later, in Paris, he is to give the second audition of the Krein cello concerto, with the Poulet Orchestra (Emile Cooper, conductor); will be soloist with the Paris Symphony Orchestra, conducted by Cortot; and in the spring, give the first audition (with the Straram Orchestra) of the Vaubourgoin Concerto, dedicated to Mr. Eisenberg. In addition, Mr. Eisenberg has extensive engagements in France, Switzerland, Belgium, Spain, Holland and Norway.

Tours of the Pasquier Trio

The Pasquier String Trio have been reengaged this season to tour in Holland, France, Spain, Belgium, Austria, Switzerland, Italy, England and Germany, and will be heard in ancient and modern music. At a concert of the Triton Society, Paris, they will bring out a number of new works, as well as at the Société Musicale Independente. With the Paris Symphony Orchestra, they are to give trios, and with another Paris organization the world première of a trio by Françaix. This past summer the Pasquiers have appeared at various French watering-places.

Peabody Friday Afternoon Recitals Scheduled

BALTIMORE, MD.—The usual series of Friday Afternoon Recitals will be presented by the Peabody Conservatory of Music this season. Included on the schedule is the first appearance in Baltimore of the Kroll Sextet, one of the features of the Coolidge Festival this year. Negotiations are also under way for programs by Gertrude Kappel, soprano, and Maria Olszewska, contralto, both of the Metropolitan Opera Company. This will be the first recital appearance in Baltimore for both singers. Mme. Olszewska was heard with the Metropolitan Opera Company in its season here this year, singing the rôle of Brangäne in a performance of Tristan and Isolde. Marcel Dupré, French organist, is to be heard in the Friday afternoon series. Harold Bauer and Ernest Hutcheson are the pianists on the list. R. P.

Huss Artist to Open Barbizon Sunday Series

Viola Steimann, lyric soprano, will open the Sunday afternoon series of concerts at the Barbizon, New York, in a program of Shakespearean songs. Miss Steimann made

VIOLA STEIMANN

her initial appearance there last season. The musical settings she has chosen include several of Shakespeare's own time, while in the closing group appear the names of Henry Holden Huss, Carl Busch and William Arms Fisher. Jeanette Wiedman is to play her accompaniments.

Miss Steimann plans to present these recitals in costume. The programs feature explanatory remarks relating to each group of songs. Besides the Barbizon engagement, she is booked for the College of New Rochelle, N. Y., and the New York Studio Club in the near future. Miss Steimann is an artist from the Hildegard Hoffmann Huss Studio and appeared in one of the regular Huss subscription concerts at Lake George, N. Y., last August.

Roger Sessions to Teach in New York

Roger Sessions, American composer, recently returned to America after an eight years' residence in Europe (spent chiefly in Rome, Florence, and Berlin), to find varied activities awaiting him in this country. Aside from teaching composition and theory at the newly formed Malkin Conservatory in Boston and at the Boston Conservatory of Music, Mr. Sessions will conduct a class for composers during the coming season in New York, where he will also lecture on The Roots of Contemporary Music at the New School for Social Research.

Mr. Sessions plans to make his home in Hadley, Mass., with which his family has been associated since pre-Revolutionary days, and where he will devote such time as is left free by his teaching activities, to his own composing.

Lolita Cabrera Gainsborg Offers Scholarships

Lolita Cabrera Gainsborg is offering two piano scholarships to children under twelve years of age. The awards are designed for talented pupils of undoubted musicianship, alert youngsters, able to appreciate the privilege given them. Auditions will be given during October, and the winner announced the early part of November. Applications must be made in writing to Miss Gainsborg at 315 Central Park West, New York.

Miss Gainsborg started her pedagogical career at the age of nine, and at sixteen was giving instruction to children. During the season Miss Gainsborg will present her students in private recitals.

Paul Kaul Prepares Technical Works

PARIS.—Paul Kaul, French master violin maker, who as usual spent his vacation on the Loire, during his absence from Paris prepared (in collaboration with his son Paul) a work on Sonority, another on the Acoustics of the Hall of the (old) Paris Conservatory, and a third entitled Parasiteism in Violin-making.

Yehudi Menuhin, for whom Kaul made an instrument last June, sent the master violin maker a photo with the following inscription: "Ma grande admiration au Maitre luthier Paul Kaul pour le plaisir que j'eprouve en jouant son superbe violin." I. S.

Munich Hails Beecham as Festival Leader

(*Continued from page 5*)

colors, without any interference with the artistically treated vocal parts. It is a delight to listen to an opera of modern times in which the human voice is handled as a subtle and expressive *bel canto* instrument.

The performance, with Heinrich Rehkemper (Emperor), Fritz Krauss in the title rôle, Felicie Mihacsek (Page) and Hedda Helsing (Corean Princess), was beyond reproach. The composer, who is also a conductor of exceptional ability, directed his own work and was, with his singers, enthusiastically applauded by a packed house.

In general, the attendance at the Opera since the opening of the season is far better than in recent years. A new enthusiasm for the theatre seems to pervade the people, and there is a fair chance that in spite of reduced admission fees the traditional deficit of the Munich Opera will be noticeably diminished.

Kindler Chooses Soloists and Programs for 1933-34

WASHINGTON, D. C.—The National Symphony Orchestra (Hans Kindler, conductor), has included a number of American artists on its list of soloists for 1933-34, and also has scheduled several American compositions for performance. Among those to appear with the orchestra this season are Rose Bampton, Sophie Braslau, Edward Johnson, John Charles Thomas, Albert Spalding, Guiomar Novaes, Ernest Hutcheson, John Powell and Ossip Gabrilowitsch, as well as Gloria Perkins, ten-year-old violinist. Frank Gittelson, concertmaster, and George Wargo, first viola player of the orchestra, are also scheduled to play. The American music to be featured includes a series of orchestral variations on Hassler's chorale by Templeton Strong, an American now living in Geneva, one of John Powell's compositions, Randall Thompson's American Symphony, and an arrangement of a Bach prelude and fugue by Edgar T. Paul of Baltimore.

According to Dr. Kindler, the American artists and scores were not chosen on the basis of nationalism. Their preponderance is merely an indication of the increasing number of Americans who have achieved prominence in music. R. P.

Eddy Brown Gives All-Brahms Broadcast

The last of a series of three violin recitals presented by Eddy Brown and devoted to programs of Bach, Beethoven and Brahms, was heard over WOR, October 3. The orchestra, conducted by George Shackley, music director of WOR, played the Tragic overture and a fantasia based on Brahms songs. Mr. Brown performed the concerto in D with orchestra, a transcription of the Sapphic Ode and a Hungarian Dance with piano accompaniment. Basil Ruysdael supplied the program comment.

Bach Choir Begins Rehearsals

BETHLEHEM, PA.—The Bach Choir began rehearsals for the 1934 Bach Festival on October 5. Auditions were granted new applicants on September 22 and 28. The festival, to be given next May, the exact dates to be announced later, will include the Christmas Oratorio, in commemoration of the 200th anniversary of its composition, and the annual performance of the B Minor Mass. Bruce Carey of Philadelphia is director of the choir, succeeding the late Dr. J. Fred Wolle.

Christie to Fulfill European Schedule

Winifred Christie, exponent of the Emanuel Moór double-keyboard piano, sailed to England on September 29 after having played daily concerts since June 10 at A Century of Progress Exposition in Chicago. Miss Christie's European itinerary includes recitals in London on October 23 and November 13; an appearance in Milan on November 4; a concert in Paris in December; and programs in Rome, Zürich, Geneva and Lausanne.

Viola Mitchell's Activities

Viola Mitchell, violinist, is facing an active season. In October and until December 15 she will tour England and Scotland with Winifred Christie (exponent of the Moór double-keyboard piano). Their London concert is booked for November 13. Miss Mitchell returns to France for the Christmas season and during the first months of 1934 will appear in Switzerland, Italy, Holland and Belgium.

Rosa Low to Give New York Recital

Rosa Low, concert soprano, heard recently in a number of broadcasts, will give a recital at Town Hall, New York, on January 29. Miss Low has not appeared in solo recital in three years.

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Samuel Margolis Suggests NRA for Artists

Samuel Margolis, who has been teaching in his Metropolitan Opera studios for fifteen years, asks why artists should not establish an NRA code. Mr. Margolis sees no reason why they should be expected to give their services free unless some extraordinary occasion arises.

"Carpenters and electricians are always paid for their work, and why should they be

SAMUEL MARGOLIS

considered above a musical artist? Many people come and request the gratis services of some of my artist pupils for charitable affairs. Recently a representative of a prominent organization who was arranging a benefit, asked for some of my artists. I inquired what type he desired and his reply was, 'only first class.' I told him that I had several excellent operatic, concert and radio singers and asked what his fee was.

"'Oh,' he said, 'I'm sorry but we cannot pay anything. We are running into so much expense now. We cannot even pay for the singers' expenses or their accompanist.'

"'But,' I complained, 'you do pay the others who are working for you—the stagehands, electricians, etc?'

"'Certainly,' he answered, 'but it is impossible to give the artists anything.'

"'Then,' I said finally, 'you can't have any of mine.'"

Mr. Margolis believes singers should have a minimum fee. V.

New York Madrigal Society Opens Membership List

The New York Madrigal Society (Marguerite Potter, founder) anounces that during October the membership committee will pass upon all applicants who desire affiliation with a recognized musical organization. The programs planned for this season include a series of concerts, two luncheons and two teas. The membership card provides admission to all these functions. Among the members are Lucrezia Bori, Henry Hadley, Olga Samaroff, Charles Wakefield Cadman, Mrs. H. H. A. Beach, Frank La Forge and Dr. E. H. Fellowes, English authority on madrigals.

Piano Suite Dedicated to Edwin Hughes

Edwin Hughes has received from Leipsic, Germany, an autographed copy of Walter Niemann's latest suite for piano, Impressions, op. 122. This work, which is dedicated to Mr. Hughes, includes three numbers, the Fountain at Alexandersbad, Black Swans, and the Torrent. Mr. Hughes has introduced a number of Niemann's compositions in America.

Studio Notes

WILLIAM O'TOOLE

William O'Toole, M.A., announces courses in his original system of creative piano technic, to be held at the Sherman Square Studios, New York, the Sutor School of Music, Philadelphia, and the Trenton Conservatory of Music, Trenton, N. J. The teachers' courses include the elementary course of twelve hours, conducted in New York on Mondays and Wednesdays, beginning October 16, in Philadelphia on Fridays, beginning October 27, and in Trenton on Thursdays, beginning October 26; and the intermediate course, also of twelve hours, a continuation of the elementary course, at the same hours. An artist's course for teachers and advanced students also is offered, given in private lessons and also in a weekly "master" classes.

Mr. O'Toole has made investigation of past technical systems and has studied most of the present ones with masters in Paris, New York, Chicago and Philadelphia. He bases his claims, however, upon his own original approach to the field of technic. Demonstration recitals are announced as follows: in Philadelphia, October 27; in New York, October 14; and in Trenton, October 20.

DUDLEY BUCK

Dudley Buck, terminating his summer vacation, has flown back to Chicago to open his vocal studio in the Fine Arts Building. Mr. Buck is an enthusiast about airplane travel, and flew from California to New York in July.

Earlier in the summer he spent some time in Monte Rio, Cal., at the summer encampment of the Bohemian Club of San Francisco. His stay coincided with that of Henry Hadley, who wrote the music for the Bohemian play; John Charles Thomas, who sang the leading rôle; Lawrence Tibbett, Frank Fackenthal, secretary of Columbia University, and others. Following this Mr. Buck joined his wife and son in Fairfield, Conn., and spent the remainder of his vacation in New England.

Leslie Arnold, baritone, motored east from Chicago for a vacation in the Adirondacks. His leisure time was curtailed this year on account of radio engagements. Mr. Arnold continues with Mr. Buck as associate teacher.

LEON CARSON

The following pupils of Leon Carson have made recent appearances:

Marie McGoey, contralto, was soloist at a sacred concert in the Union Congregational Church, South Wallingford, Vt., on September 3. The combined choirs of Wallingford, South Wallingford and Danby assisted. Miss McGoey was also heard in a secular program in Wallingford the following day.

Constance Carr Saunders, lyric soprano, and Henry Haberle, baritone, were soloists at St. Paul's Church, Nutley, N. J.

Ethel Bennett, soprano, sang on September 2 at a concert in Port Jefferson, N. Y.

LaRue Crosson, soprano, was heard in a concert at Sea Girt, N. J. She will also give the opening Barbizon recital in New York City on October 3. Miss Crosson is devoting the second part of her program to groupings of old troubador songs, appearing in costume.

BERNARD FERGUSON

St. Louis, Mo.—The new season has been opened at the vocal studios of Bernard Ferguson, associated with the Miller-Ferguson Institute of Music here. The faculty of the studios lists, besides Mr. Ferguson (who is a concert baritone), Irene Chambers and Marian Whitehead, sopranos; Doyne Christine Neal, mezzo-soprano; Pauline Baker, contralto; Harry Boyer and T. Nielson Climie, baritones; Mary Welchans, accompanist.

A feature of the Bernard Ferguson Vocal Studios is the Opera Guild, founded in 1931 by Mr. Ferguson, with membership restricted to students of the faculty members. The guild presents performances of grand operas in the original language with complete scenery, costuming and action, and an orchestra drawn from the first chairs of the St. Louis Symphony Orchestra. The principal rôles are allotted to artist pupils in the organization.

MARION LUYSTER DE VOE

Marion Luyster De Voe opened her fall season in September at her studios in New York City and Baldwin, N. Y. Mrs. De Voe is a teacher of voice and piano, and also collaborates with her brother, Wilbur A. Luyster, in the teaching of sight singing. This season she will relieve him of all the night classes held at their New York studio.

Mrs. De Voe's plans for 1933-34 include her usual pupils' recitals and other activities at the New York studio. She also continues as organist and choir director at the Merrick Road Methodist Episcopal Church, Baldwin, where she expects to present two concerts during the coming winter.

BLANCHE MARCHESI

Joy McArden, pupil of Blanche Marchesi of Paris, recently made her début at the Paris Grand Opéra. Since then she has sung in Lohengrin and Faust and as Sieglinde. Astra Desmond, another Marchesi pupil, sang at the Three Choirs Festival in Hereford, England. Miss Desmond recently sang an aria from the Bach St. Matthew Passion at one of the Promenade Concerts at Queens Hall, London. Mme. Marchesi is preparing to give recitals in Paris, London and Brighton this autumn.

SARAH PECK MORE

Sarah Peck More, whose method offers training in tone production, diction and repertoire, reopened her New York studio on September 25. On Wednesdays and Thursdays she teaches in West Hartford, Conn., at the Marie Seymour Bissell Vocal Studio.

VERA B. McINTYRE

Vera B. McIntyre announces the removal of her New York vocal studio on October 1 to the Hotel Ansonia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1933.

STATE OF NEW YORK } ss.
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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

Magic of Melody, by John Murray Gibbon.

This book, dedicated "To the Spirit of the Machine Age," is an attempt "to enable those who enjoy good music in which melody is dominant, to find for themselves a meaning and an increased pleasure in such music."

The manner in which the author achieves his object is to set illuminative words to accompany well-known melodies, thereby furnishing a suggestive key and an amiable diversion for individuals who are not either practising musicians or sophisticated music lovers. The pastime was started by Mr. Gibbon when he wrote an article called Gramo-Poems, a New Game for Low-brows (in The Gramophone, December, 1932), and it has since attained wide popularity in England and Canada.

The author, a distinguished Canadian writer, gives examples in Magic Melody, of his interpretations in verse, but he professes no dogmatic insistence and leaves it to the reader to supply his own lines if he so desires. In fact (see Introductory Note) he states: "The book may incite many well-meaning fools to write execrable words to beautiful melodies, but the results will be no less precious to their authors, and no more dangerous to the world in general, than the doggerel which the same fools might write about the Parthenon, or than the banalities of their own composition to which they might chant the Ode to a Skylark."

Chapters on music and verse in general, and their close relation as arts, open the book meaningly, and with many anecdotes about poets, composers, and their masterpieces. Then follows the practical part of the volume, showing the application of Mr. Gibbon's system to Handel's Water Music; Bach's Air, Suite No. 3; Gluck's Dance of the Blessed Spirits; Haydn's Rondo all' Ongarese; Mozart's Adagio from violin concerto in G; excerpts from Beethoven's Pathétique and Moonlight Sonatas; Schubert's Marche Militaire, and two Moments Musical; Chopin's F sharp Nocturne, opus 15, No. 2, A flat Etude, opus 25, and two Preludes; Schumann's Träumerei; and Bizet's Adagietto from the suite, L'Arlésienne.

To gain an idea of what Mr. Gibbon's new "game" is like, sing his words to the opening melody of the Moonlight Sonata:

"In the dusk of a mooncast shadow I stand,
And I see through a window glittering throngs inside.
In vain I sigh, an outcast I,
Ill fortune haunts me," etc.

Then again, after the six opening measures of fanfare in Schubert's Military March:

"Bravely they come with their banners of blue and gold,
Bravely advance to the sound of the bugle and fife."

Of course the verses do not scan well without their musical aid, but they prove amply what Mr. Gibbon has set out to do in the way of stimulating musical interest on the part of amateurs, especially those who have phonographs.

Many pictures of persons and incidents help Magic of Melody to jog the fancy of its readers. (Frederick A. Stokes Company.)

Reviewed by R. M. Knerr

For Orchestra

The Streets of Peking, a series of seven Chinese impressions for orchestra, by Henry Hadley.

This colorful suite, which Dr. Hadley based upon impressions gained during a visit to the Orient several years ago, has been heard in several cities under his baton. It is charmingly devised to exploit the resources of the orchestra (so far as one may judge by a piano-conductor's score with instrumentation marked) and also gives one a vivid suggestion of Eastern sights and sounds, without being too slavishly realistic to constitute music agreeable to Occidental ears.

The brief sections of the work are as follows: Great Stone Man's Street, *poco lento*, in which woodwinds and strings perform delicate roulades against a sturdy accompaniment of minor chords, embellished by timpani and gongs; Sweet Rain Street, an *allegretto scherzando* movement, daintily contrived; Rickisha Boy No. 309, "Ma Ben"—a whimsical allegro which interpolates a rickisha or bicycle bell; Jade Street (Moonlight) a more poetic section, marked *moderato e tranquillo*, with exotic passages for solo flute; Shoemaker Street, a busy *allegretto giocoso*, in which the clatter of business activities is amusingly portrayed; Sleeping Lotuses, a section of languorous character, in which the instruments trace long chromatic roulades *dolcissimo*, with prominence given to a solo oboe the whole to be played 'slowly and dreamily"; and the final division, *molto moderato e maestoso*, which conjures up a vision of The Forbidden City and suggests the pomp and splendor of the ancient Manchu regime.

In sum, this is a work which should provide a welcome contrast in an orchestral program and one which represents a high degree of technical skill and graceful fancy on the part of the composer. Needless to say, it requires a virtuosic ensemble. It is issued in versions for full orchestra and also for small orchestra, the latter including E flat alto and B flat tenor saxophones. The performance time is a little more than twenty minutes, without allowing for brief pauses between the sections. (Carl Fischer, Inc., New York.)

For Piano

The Soft Shoe Dancer, Fantastic Intermezzo, by Dent Mowrey.

Suggested by a familiar American terpsichorean figure, "with his somewhat vague and nonchalant manner of performing miracles with his loosely hung legs and flexible feet," this lively piano piece (grade five) has a considerable measure of rhythmic originality. Among the unusual features is the accenting of the first of each four notes in triplet groups, dividing the measure (2/4 time, F major) into three groups of four notes. (Carl Fischer, Inc., New York.)

Cap and Bells, Dance Intermezzo, by Dent Mowrey.

A lively and capricious dance-like opening and closing section is interrupted by a *lento* passage marked *con molto sentimento*, which according to the composer's foreword is intended to portray "a lovelorn Pierrot pleading with a mischievous Pierrette for her favor." Melodically attractive and of medium difficulty (grade five). (Carl Fischer, Inc., New York.)

Press Comments

GERARD HEKKING

Gerard Hekking, French cellist and professor at the Paris Conservatory, conducted master classes at the Eastman School of Music, Rochester, N. Y., this summer, and while there gave a series of recitals.

S. Shulsky in the Journal American wrote: "Last evening's recital was a perfect climax to Mr. Hekking's work here; those who have not yet heard him have a treat in store." "The series of concerts he has given," said Amy Croughton in the Times Union, "will long be remembered by those who heard them, and there will be many looking forward to his return to Rochester in the season 1934-35 as promised." In a later article in the same paper, Miss Croughton wrote that Mr. Hekking's was "a comprehensive musicianship which reduces technic to its place as an accepted detail, all thought of which is lost in the beauty of tone which flows without apparent effort, and in the finely sensitive interpretation in which the personality of the player is submerged and he becomes a medium for inspiration from beyond and without him;" and that "the player's perfect ease and execution makes one forget the technical side of his playing and one becomes absorbed in the vitality of his tone and the spiritual quality of his interpretation which is so rich in depth, dignity and sensitiveness." The Journal American found that "from the opening Bach was to be discerned a depth of interpretation that pervaded all his playing;" while Steward Sabin of the Democrat and Chronicle said that Mr. Hekking was "an artistic player who is popular and earns his popularity legitimately."

HAZEL GRUPPE

Hazel Gruppe, pianist, was soloist with the Kur Orchestra of Badenweiler, Germany, the watering place in Baden, on August 2, playing Chopin's concerto in E minor. The critic of the Badenweiler Kurzeitung wrote as follows about the appearance: "For the sixteenth symphony concert, the American pianist, Hazel Gruppe, who is a visitor here for the second time, placed herself at the disposal of the orchestra. She played Chopin's piano concerto in E minor. With the Teutonic temperament and depth of feeling (her father was a German violinist) she presented the three movements of this grateful-sounding, yet big and powerfully conceived concerto. Passages filled with moving lyricism bloomed beneath her fingers, and in the concluding movement she carried with her both orchestra and public by the spirit and temperament of her performance. But her pianism, with all its brilliant technic, is not merely virtuosic. Above all, soulful power and the greatest intensity of expression shone forth from this playing. The artist loves Badenweiler greatly, so that it is to be hoped we shall again have an opportunity next season to admire her great art."

Erie, Pa., Hears Hall and Gruen Programs

ERIE, PA.—Frances Hall and Rudolph Gruen presented a concert class for the Erie Piano Teachers' Association on September 7. Marguerite House played Mendelssohn's scherzo in E minor and two preludes by Scriabin. Margaret Eberle was heard in the Brahms scherzo in E flat minor, Thelma Tate in Beethoven's sonata in B flat. Miss Hall and Mr. Gruen played Duettino Concertante nach Mozart (Busoni), Laideronnette, from Ravel's Mother Goose Suite, If I Were a Bird (Henselt) and Rakoczy March (Hutcheson).

On September 19, Miss Hall and Mr. Gruen played two piano numbers for the Tuesday Morning Music Club, sharing the program with Louise Wells, soprano. Their offerings included Mr. Gruen's first suite for two pianos. For encores, Miss Hall played a scherzo by Arensky and Chopin's "Butterfly" Etude, Mr. Gruen, Chopin's "Black Key" Etude, and they joined in a performance of the Butterfly and Black Key Etudes Combined (Chopin-Maier). R.

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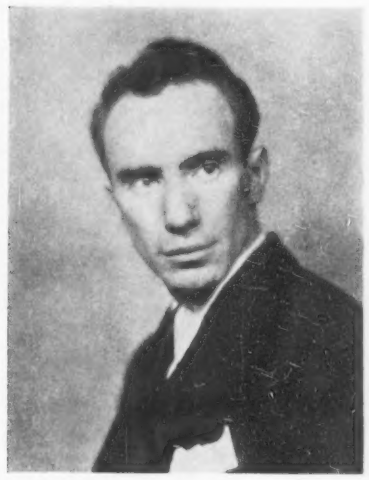
Some of t he Soloists at the Worcester Music Festival, October 2-7

ROSA PONSELLE

RICHARD BONELLI

JEANNETTE VREELAND



SASCHA GORODNITZKI

GRACE LESLIE

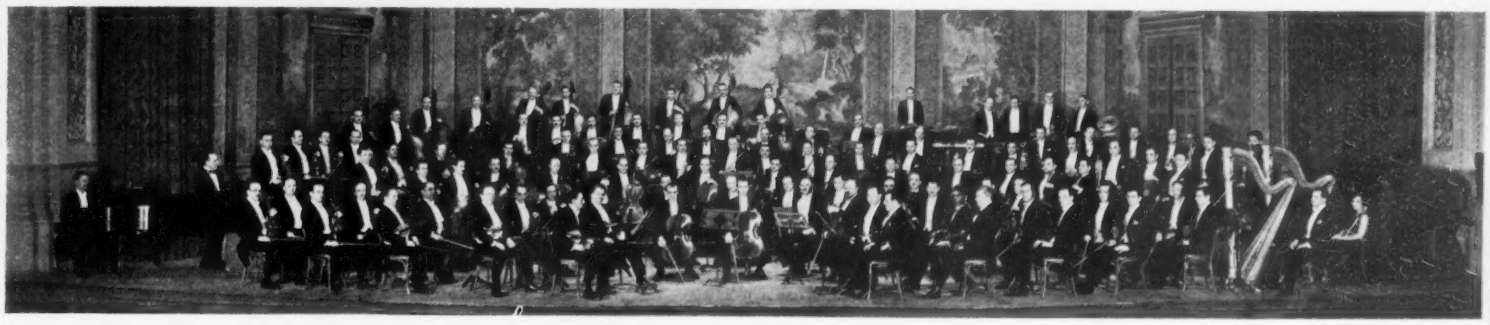
ALBERT STOESSEL,
director of the festival

ROSE BAMPTON

DAN GRIDLEY

OLGA AVERINO

JESUS MARIA SANROMA



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FAY FERGUSON

Young American Pianist